









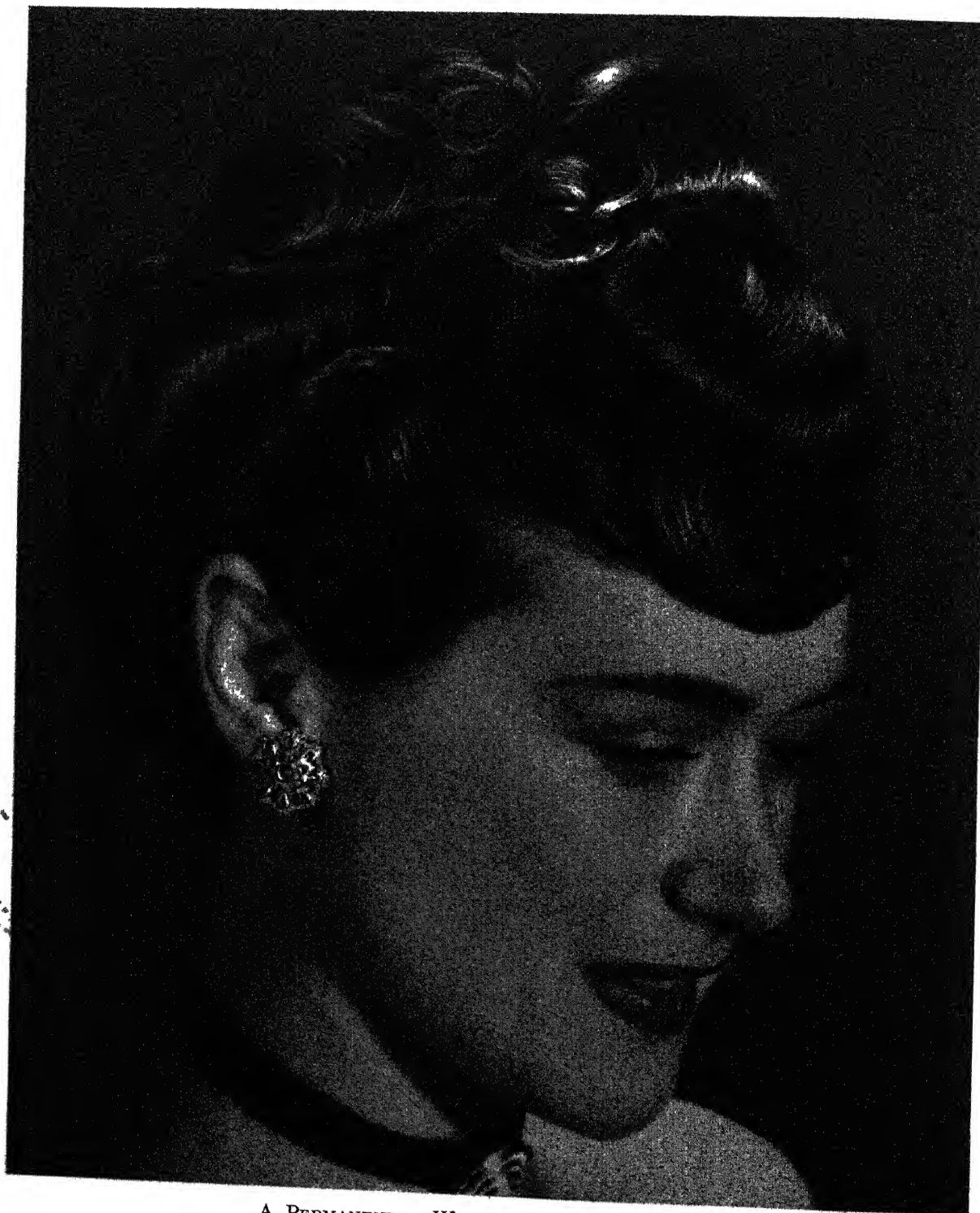
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THE ART AND CRAFT OF  
HAIRDRESSING







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A PERMANENTLY WAVED HEAD BY CALLINAN

*Irontasprece*







# THE ART AND CRAFT OF HAIRDRESSING

A STANDARD AND COMPLETE GUIDE  
TO THE TECHNIQUE OF MODERN HAIRDRESSING,  
MANICURE, MASSAGE AND BEAUTY CULTURE

EDITED BY

GILBERT A. FOAN

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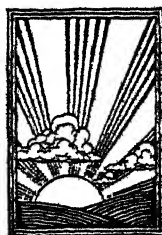
FOURTH EDITION EDITED BY

N. E. B. 'WOLTERS

*Author of "Modern Make-up for Stage and Screen"  
Formerly Editor and Manager of "The Hairdresser and Beauty Trade"*

ASSISTED BY LEADING SPECIALISTS

*With Four 4-colour Plates and over  
550 Illustrations in the Text*



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or The Whole Art of Hairdressing (1782)*  
JAMES STEWART, M P  
*(Wee Jamie)*  
The Barbers' first M P , 1922-31  
(1863-1931)  
AND  
GILBERT A FOAN  
(1887-1935)



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## PREFACE TO FOURTH EDITION

THE changes to be found in this edition are entirely concerned with new developments and techniques that have become standard practice since the previous edition went to press. Once again the criterion has been "standard practice." Care has been taken to minimize the chances of any of the information getting out of date in the immediate future and, as in the past, where there are more ways than one of doing a thing the standard method has been selected.

Perhaps most important of the revisions have been those dealing with cold and tepid waving methods and new developments in permanent waving. The major revisions in Section VIII, dealing with hair colouring, especially those dealing with the use of cream colourings, will be of particular value.

Inevitably many new illustrations have been included in the Section dealing with women's hair styles, together with a great deal of descriptive text. New illustrations have been included to show advances in the field of competition work, without which there would be little progress in styling.

Men's hairdressing, too, has been brought up to date. The latest regulations under the Shops Act of 1950 have been included and revisions have been made where necessary to the explanation of regulations relating to wages and conditions.

In thanking the specialist contributors, whose expert knowledge is made available to all, due regard must be paid to the valuable assistance rendered by the respective editors of *The Hairdressers' Journal* (formerly *The Hairdressers' Weekly Journal*) and *Hair and Beauty* (formerly *The Hairdresser and Beauty Trade*). The Editor-in-Chief of the latter and its associated publications, Mr A. E. R. Dyer, who has now completed 25 years in this branch of journalism, has been particularly helpful.

A notable advance has been made during the past seven years or so in the prestige of the professional hairdresser. His skill, knowledge, and technical ability stand higher in public regard than ever before. This is very largely due to the unremitting efforts of the Professional Hairdressing Development Group which, often against considerable difficulties, has carried out a sustained public relations campaign. The work of the Group is commended to readers of this book.

N. E. B. WOLTERS

## PREFACE TO THIRD EDITION

THE fact that this edition has been completely revised, and now also covers several additional subjects, is no reflection upon the work of the first editor, the late Gilbert Foan, or upon his successor. On the contrary, it is a testimony to the excellence of the original work that, after nearly twenty years since the original printing, *THE ART AND CRAFT OF HAIRDRESSING* is still recognized as the standard authority on its subject.

Owing to the conditions brought about as a result of the second world war, it had not been possible to make any necessary revisions for some years past, consequently, in the present edition, the revisions have been drastic. Indeed, the book you are now reading is an almost entirely new work.

Naturally this has been a great task for all concerned, but it has been made lighter by reason of the splendid pattern set by Gilbert Foan, and by reason of the willing and helpful advice from so many experts in their respective fields.

In order that the work should have continuity of thought many of the original contributors were invited to revise their own particular chapters. Others unfortunately are no longer with us, so we sought the co-operation of a number of leading specialists. In this way each Section was studied in relation to present-day needs and methods. Wherever it was found that existing methods were of a temporary nature, due to shortages or other current difficulties, the standard method has been described. But, where it was found that changes were the natural result of progress and evolution, the new methods have been dealt with.

## PREFACE

In the course of revision there have been inevitable cuts and additions. Chiropody is no longer featured, since this subject is no longer open to those who practise it only as a sideline to some other calling. On the other hand, Craft Education has taken on a new meaning, so a new Section is devoted to that subject. Similarly, Art in Relation to Hairdressing is now a recognized subject in examinations, so space has been found to deal with it. In fact, every subject required for the recognized Craft examinations is now fully covered in this one volume, with the exception of general elementary science, for which there are many excellent textbooks already in existence.

There have been few changes in Boardwork, or *Postiche*-dressing. Theatrical make-up has changed little, but cinema and television make-up has altered considerably. Indeed, practically every other subject in this edition has been completely rewritten in the light of modern knowledge.

Some subjects, notably Permanent Waving and Hair Styling, have required considerable research and new material, though, of course, Historical Hairdressing needed but slight additions. And Competition Hairdressing is now dealt with for the first time.

On the business side, new regulations are in force and the legal situation has changed in many important respects. The Section on Hygiene needed to be rewritten, so, too, did that on Trichology, as well as the piece on Treatments and that on Beauty Culture.

As will be seen, the latest accepted methods of carrying out any of the processes involved in hairdressing, together with the principles of management, are now fully explained, in many cases with simple "how-to-do-it" sketches.

Thanks are due to the specialists who have dealt so thoroughly with their own particular subjects, and to the many others to whom we are indebted for kindly and helpful advice. Special acknowledgment is made of the work of the artists: Miss Winifred Price, Miss Elizabeth Gregory, and Mr F. Murray Pearcey.

Were we to thank by name all those who have contributed in some measure to the production of the present volume this Preface would develop into a list of those well known in the Craft. Exceptions must, however, be made in the case of the following: Professor J. B. Speakman, D.Sc., F.T.I., of the University of Leeds; Dr W. J. O'Donovan, O.B.E., President of the Institute of Trichologists; Alderman Harry Thorneycroft, J.P., M.P.; Mr E. Fletcher-Allen, editor of *The Hairdressers' Journal*; and Mr E. D. Foster, formerly editor of *The Hairdresser and Beauty Trade*.

Finally, thanks are due to the publishers for giving facilities for such comprehensive revision.

N. E. B. WOLTERS

## PREFACE TO FIRST EDITION

THE Hairdressing Profession is one of the oldest known to mankind, yet strangely enough very little literature has hitherto existed in relation to the technical side of this most honorable and ancient profession. Except, perhaps, for some small textbooks which deal with but a single branch or individual aspect of the profession, nothing of a modern and technical nature has yet appeared which can be considered as adequate and fundamental to the art and craft of hairdressing.

Nearly two centuries have passed since James Stewart, the *perruquier*, wrote his famous *Plococosmos*, or *The Whole Art of Hairdressing*, which work, whilst for its time comprehensive, is now, of course, out of date and in every respect inadequate for the modern hairdresser.

That opprobrious term "Only a Barber" must cease to apply to a profession which now calls for considerable knowledge and skill, indeed, the modern hairdresser requires to be as knowledgeable as a physician and as skilful as a surgeon.

This book, *THE ART AND CRAFT OF HAIRDRESSING*, is an endeavour to meet a definite need for technical guidance. Hairdressing is not only an art, it is also a craft. Therefore, in order to produce a complete treatise, we have gathered together a group of contributors each of whom is a specialist in one or more branches of his craft. A perusal of the following pages will reveal to the reader the remarkable ramifications of modern hairdressing.

It is with confidence, then, that we place this book before the prospective hairdresser, who, given the desired ambition, will find in it sufficient to assist him to become an artist and a craftsman. The student of the hairdressing schools and academies will also find herein a technique and craftsmanship based upon long experience which will enable him to become proficient in any branch of the profession. The hairdresser already established will find it a mine of information by means of which he may keep abreast of modern developments and become fully versed in the intricacies of the higher branches of his profession.

This book represents the first and only one of its kind in the English language, comprising a comprehensive treatise on hairdressing, ranging from the relatively simple tasks of the gentleman's hairdresser to the more involved technique of the lady's hairdresser and the beauty specialist, and including necessary and essential knowledge for the trichological consulting room.

It is important for all who would be efficient in the art and craft of hairdressing thoroughly to master its technique, to become not only efficient craftsmen, but also well-informed and creditable members of a most honourable profession.

Much research has been necessary in the making of this book, and we desire to acknowledge our indebtedness to all who have helped in its production. Particularly do we wish to express our thanks to Messrs Osborne, Garrett & Co, Ltd, of 51-55 Firth Street, London, W 1, for permission to reproduce photographs of fittings, etc, to Messrs R. Hovenden & Sons, Ltd, 29-33 Berners Street, London, W.1, for permission to reproduce blocks of tools, etc; to Messrs H. E. Jarvis & Co, Ltd, 6 Percy Street, London, W 1, for permission to reproduce photographs of fittings and equipment; to Messrs. Ettinger et Cie, 60 Hatton Garden, E C 1, for permission to reproduce blocks of the electric haircutting machine, etc; to Messrs L'Oreal et Cie, Paris, and their British Agents, Messrs. Debacq & Harrop, of London, for permission to mention the L'Oreal colour shades for hair tinting, etc, to The Inecto Company, 32 Dover Street, London, W 1, for information supplied in respect of Inecto Hairdyes, etc; to Messrs L. Leichner, Ltd., 11 Pollen Street, London, W.1, for information supplied as to grease paints; to Messrs Max Factor, D'Arblay Street, London, W 1, for tables of cinema colours, etc; to The British International Pictures, Ltd, Elstree, Herts, and Wardour Street, London, W 1, for permission to reproduce photographs of cinema stars, etc; to Mr. Phillip Baldessarre, 10 Zennor Road, S W 12, for information concerning the Concave Strop; to Messrs. Schall & Sons, New Cavendish Street, London, for the loan of the block of the electrical switchboard; to Messrs Bacterol, Ltd, 435 Strand, London, W.C., for loan of block of sterilizing cabinet, to Messrs Pelleray et Cie, Paris, for permission to use blocks of Marcel irons; to Messrs Wm Heinemann (Medical Books, Ltd.), 99 Great Russell Street, London, W.C.1, for permission to quote from their medical books series; to The American Cosmeticians Society for valuable

## P R E F A C E

information on sterilization, to Messrs Gamages, Ltd, London, Messrs Harrods, Ltd, London, Messrs Bobbys, Southport, Messrs Harrison, Sheffield, and Messrs Clarges, Slough, for their permission to use photographs of their shops and salons. The Editor wishes to make a special acknowledgment of his indebtedness in regard to both text and original designs and illustrations, in the preparation of Section I, "Postiche," to *Boardwork, or the Art of Wigmaking*, by Mr Alfred M Sutton, published by Messrs R Hovenden & Sons, Ltd, 29-33 Berners Street, W 1.

We also are indebted to Mr A F Burfoot, Editor of *The Hairdressers' Weekly Journal*, London, for many helpful suggestions and for the loan of various blocks, to Monsieur E Long, Paris, for information of and photographs of M Marcel.

Our grateful thanks are also due to Ida J Tinkler of Selsdon, Surrey, for undertaking the arduous task of reading the original manuscripts, dealing with proof corrections, and in various other ways rendering valuable assistance towards the production of this book.

*Gilbert A. Joan J.*

July, 1931

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# THE ART AND CRAFT OF HAIRDRESSING

## INTRODUCTION

FROM time immemorial the professional barber has had his place in every country under the sun. His profession is, indeed, an ancient and honourable one, and to trace completely the history of the barber it would be necessary to go back to the Lower Pleistocene period, the time "when human faces came into fashion."

The profession of hairdressing and beauty culture may legitimately be considered one of the oldest in the world. Frequent mention of it is found in the literature of the ages, both sacred and secular. Ezekiel says in Holy Writ "And thou son of man, take thee a barber's razor, and cause it to pass upon thy head and upon thy beard."

The term "barber," however, is derived from the Latin "barba," i.e. the beard. The verb *to barb*, meaning to shave, has for all practical purposes now disappeared from the English language, but several references to it occur in Samuel Pepys's famous *Diary*, for example, "To Sir G. Smith's, it being now night, and there up to his chamber and sat talking and I *barbing* against to-morrow."

Historical research, however, proves that the barber and the hairdresser existed long before the days of the prophet Ezekiel. It is, of course, a well-known fact that the ancient Chinese, Egyptians, Greeks, and Romans were well versed in the arts of hairdressing and beauty culture, phases of development which we shall presently deal with in greater detail. Recent excavations on the sites of ancient civilizations have disclosed much evidence in the shape of cleverly executed *coiffures*, proving that the hairdressers of those remote times were artists of extreme merit. During some recent maritime improvements near Dublin in Ireland, there were discovered a number of ancient graves, relics of a Stone Age, in which were found lip-sticks of a pink wax-like substance, also mirrors of a primitive pattern—beauty culture in the Stone Age!

It will be particularly appropriate in a work dealing with "The Art and Craft of Hairdressing" (a book written by hairdressers for hairdressers, and for the instruction of prospective hairdressers) to touch, as briefly as possible, without eluminating essential detail, upon the origin of hairdressing, to trace its history, to indicate the position that the barber or the hairdresser occupies to-day, and to instruct him fully in the intricacies of his profession.

### The Hairdresser in Chinese Civilization

There is no doubt that the tonsorial art was one of the first efforts towards civilization, and history tells us that it had its birth in a virtue called cleanliness, and from a pardonable vice called vanity, which, after all, is a striving after beauty. We are also assured that the Chinese were the pioneers of civilization, that the ancient Egyptians were originally an Asiatic race, who invaded and settled in Egypt. And the confusion is further increased by the finding of Chinese glassware and vases in the tombs of the ancient Egyptians. In the face of these conflicting statements, *shaving*, at all events, *may* have originated in China. It has been asserted that the hirsute appendage which native Chinese wear, commonly called the pigtail, is part of the Chinaman's religious make-up. It has been said that on the Day of Judgment their deity will literally hoist them up to their celestial homes, and all good Chinamen, therefore, leave sufficient hair to be gripped, to prevent the possibility of slipping back again to this vale of tears. This story is quite erroneous. As a matter of fact, the fashion of wearing the pigtail is of comparatively recent origin, and dates from about A.D. 1627.

When the Manchus invaded and overran China, they made it compulsory for the Chinese to shave the major portion of the head, as a mark of servitude and a stigma of inferiority on a conquered and subject race. It served a double purpose. It distinguished the ruling caste from the lower orders. Furthermore, when it was necessary to execute criminal or rebellious subjects, the pigtail enabled the executioner to maintain an effective grip to carry out the decapitation efficiently. This was the manner of dispatching victims in China until comparatively recent times. The wearing of the pigtail was abhorred in China in those days, so much so that many Chinese emigrated to Japan, and their aversion is recorded on tablets in the Japanese temples. However, they gradually got used to the custom, which later on was thought nothing of. Shaving the head at the present day is widely practised in China, but is mainly confined to a wandering class of barbers who practise their calling at a street corner.

### The Hairdresser in Egyptian Civilization

Ancient Egypt has rightly been named the "mother of civilization," as ocular evidence exists that

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manufactures, arts and crafts existed in those days. The period of which we are writing is probably 6,000 years ago, as the age of one of the pyramids is dated 3700 B C.

The literature of the ancient Egyptians is unknown, but their monuments, especially the tombs, have afforded us an insight into their mode of life scarcely to be obtained from those of any other people. The frequent mention of the Egyptians in the Bible connects them with the Hebrew records appertaining to the tonsorial and hairdressing arts, indeed, Egyptians of noble birth covered their heads with beautiful wigs, fantastically designed in hair of wonderful colours. These *coiffures* were used on festive occasions, and prove the art of the *posticheur* to be of early origin. The Egyptians were a highly cultured, warlike and civilized race, and they are particularly interesting to the hairdresser, because they practised most of the branches of his profession. Owing to the hot climate, most of their business was done in the open, although they had shops, cafés, wineshops, etc. The Egyptian barber had an amusing method of attending to his clients. He used to meet them in the street, where the customers knelt down and the barber operated in full view of the passer-by. "Nappi" of Iraq (Mesopotamia) is a modern example of the itinerant barber.

M. G. Maspero, in his *Ancient Egypt*, gives us an amusing description: "A barber at last, roaming about in the neighbourhood of a cookshop, has found a customer, who has had his dinner, and is rapidly shaving his head before satisfying his own hunger." We are also informed that the razor, which appears to take the shape of a large wooden chisel, is composed of bronze. Tempering bronze and copper was an art that the Egyptians evidently understood, and which, unfortunately, modern civilization has lost.

It cannot be denied that the Egyptians had a knowledge of tempering steel superior to our own. No one who has tried to perforate or cut a block of Egyptian granite will scruple to acknowledge that our best steel tools are turned in a very short time, and require to be retempered, and, even with our excellent modern implements, we find considerable difficulty in doing what, to the Egyptians, would have been one of the least arduous tasks. Therefore, on this evidence, knowing that they produced metal of sufficient temper to produce a cutting edge necessary for a razor, it is contended by many authorities that the Egyptians were the originators of the tonsorial art.

### The Hairdresser in Grecian Civilization

Shaving in ancient Greece owed a great deal to military expediency. Greek philosophers, poets, and historians, are generally depicted with beards.

Shaving first became to be generally practised, particularly in the army, during the reign of Alexander

the Great, about 334 B C. The Greek Empire, under this monarch, reached its zenith. He conquered practically the whole of the East, and the City of Alexandria was founded by him. The coins of his father, Philip II, bear the effigy of the bearded king, but the coins of Alexander show us that he was clean-shaven, as also does his bust in the British Museum. His astuteness in utilizing the tonsorial art in military strategy fairly commands respect. He issued an order to his army to remove their beards. It appears that in those days of hand-to-hand fighting a part of the tactics employed was to grasp one's opponent by the beard with the one hand, and to deal him a hefty smite with the weapon in the other. So we may assume that the ancient Greek barbers contributed something towards founding the greatness of their empire by removing the beards, and thus providing their warriors with an advantage over their less astute adversaries.

Another Greek general, according to Herodotus, utilized the art of shaving to send a dispatch through the enemy lines in the following novel manner. He hit upon the ruse (to prevent the message falling into enemy hands) of completely shaving the head of the messenger. The message was tattooed on the bald pate, and the hair was allowed to grow again. We are told that the messenger made the journey successfully. His head was re-shaved and the contents of the dispatch revealed.

The same historian relates a piquant story of one of Alexander's exploits when he was Prince of Macedonia. The Macedonians (or Medes) clashed in war with the Persians and were defeated. The Persian king, Darius, sent his envoys to the Macedonian camp to discuss the peace terms. The defeated Prince Alexander wine and dined the envoys on a sumptuous scale, in the hope of getting the best possible terms. During the course of the banquet, the Persians remarked that it was customary in their country to have their women folk present on festive occasions. Nothing loth, Alexander said that, so long as his guests were agreeable, he had no objection to introducing his ladies, which he did. The ladies were comely, and, as the wine flowed, the visitors became bold and familiar with them. The Prince, noting this, suggested that the ladies should retire temporarily to don more attractive garments. The Persians unanimously agreed. Alexander forthwith collected the youngest and most handsome of his warriors, ordered them to shave their faces smooth, and bedeck themselves in the raiment of the ladies, and also to carry their daggers concealed. Thereupon he reintroduced his "ladies" to his guests. The familiarity was resumed, and at a given signal each "lady" plunged his dagger into a Persian. The Persian king sent his ambassador to inquire about the absence of his delegates, but we are informed that Alexander gave his sister in marriage



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to the ambassador together with a heavy money payment, and so the matter was smoothed over.

Later in the ancient Greek civilization the fashionable courtesans wore their hair gorgeously dressed and coloured blue. This fact proves the existence in those days of clever hairdressers, skilled in the art of *coiffures* and in the technique of hair colouring.

### The Hairdresser in Roman Civilization

History teaches us that in some respects we have something to learn from the ancient Roman tonsurs (barbers). They certainly had magnificent baths, and everything points to the fact that they had salons to match. In passing, it may be said that there has never been a nation where class distinction was so sharply marked as in the case of this ancient civilization. First, we have the Patricians, which included the noblemen and senatorial class, the Plebeians, or low orders, whose proud motto was *Civis Romanus sum* (I am a Roman citizen), the slaves, who did all the menial work, the Provincials, which was the term applied to most of the conquered tribes outside the Empire, and the freed men, who were given or bought their citizenship, by or through some special circumstances.

The slaves were forced to grow their hair and beards long, as a distinguishing mark and sign of inferiority, and they were not allowed to remove them until enfranchised. A diversion was created later, however, when the Emperor Hadrian allowed his beard to grow.

The barber shops in ancient Rome were much frequented for the sake of gossip. The barbers made large fortunes. Juvenal speaks of a barber who owned innumerable villas. Martial mentions another who took to himself a wife, who was instrumental in raising him to high rank by the aid of the large money presents he was able to make. No doubt, much of their wealth was produced by the cheap labour available. The assistants in those days would be slaves, who could be bought cheaply when young, and were usually of Thessalonian or Eastern origin. The Northern tribes, such as the Gauls or Britons, were not amenable to forced labour, and they preferred to sacrifice their lives in gladiatorial combats in the arena.

Bathing was a fine art with the Romans. The eighty-sixth letter of Seneca treats us to a glowing account of the Plebeian's bath: "The walls were ablaze with precious marbles; the chambers were adorned on every side with gorgeous mosaics; the water was discharged into marble basins from silver taps." There were several of these baths in the capital, and they were open to the citizens on payment of the smallest coin in the currency, or gratis. There is also an excellent description of one of these baths in Lytton's *Last Days of Pompeii*.

Ladies' hairdressing appeared to be practised generally by the slave maids, who, we fear, received more insults than compliments whilst attending on their imperious mistresses. Ovid makes mention of the proud ladies who frequently changed the colour of their hair by means of coloured *pastiche* and hair dyes. Plutarch speaks of a quaint custom practised by the Romans, i.e. the parting of their brides' hair with a spear. This was symbolical of the period when they won their brides by right of captivity or conquest.

As early as 300 B.C., Roman hairdressers understood the art of hair tinting, and used to render the hair blonde by means of *Sapon de Hesse*. 'Tis said that Venus practised the art of bleaching her own hair.

Cola di Rienzi (c. 1313-1354), the tribune of the Roman people, had an uncle named Barbieri, who was in reality a barber by both name and trade. To blot out what he considered—falsely—the ignominy of his trade, he changed his name to John Roscio, and was eventually raised to the highest offices in the government. This erstwhile barber always appeared in public on horseback accompanied by the chiefs of ancient Rome, who were in hopes of obtaining favours of the nephew through their respects to the uncle.

George Eliot, in her wonderful historical novel *Romola*, tells us of "Nello," the Florentine barber, whose salon was the rendezvous of the intellectuals of Florence. There they gathered to exchange opinions and indulge in political and philosophical discussion. Also, the gossips found it a handy place in which to indulge in their favourite diversion.

### The Hairdresser in Western Civilization

Gradually the arts and crafts of hairdressing spread towards the Western countries, and as our great civilization developed so did the technique of the hairdresser. European history is, however, somewhat sparse so far as particular mention of hairdressing is concerned, until the time of the Middle Ages. The hairdressers of France received considerable attention in the court chronicles of the Middle Ages, and we are treated to much interesting information of the perfumers and hairdressers whom Queen Catherine of Medici gathered together for the benefit of the Court of France. These extremely clever hairdressers and wig-makers, however, were actually imported from Italy. French hairdressers soon copied the methods of their Italian *confrères*, and up till the Revolution of 1789 ladies' hairdressing had a wonderful vogue in France. As far as England is concerned, we read that in the times of Queen Mary and the Good Queen Bess ladies' hairdressing was in the ascendancy. The hairdressers of those days were also expert *pastichours*, as witness Queen Mary's well-known collection of "false attires" for the hair. Between that time and

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the eighteenth century there appears to have been a lapse so far as ladies' hairdressing is concerned

After the 1789 Revolution in France the *coiffures* were plain, and the so-called "Chinese *coiffure*" was almost universal. England then, as now, followed largely the French fashions, and the plain dressings were much worn in this country. M. Croisat, a leading hairdresser of France, succeeded in evolving a new mode known as the "1830 mode." Readers will find several illustrations of this particular *coiffure*, also others for earlier and later periods, in the Historical Hairdressing Section of this book.

Ladies' hairdressers in England enjoyed an era of prosperity in the days of Queen Elizabeth, then came a slump, and after 1830 another period of prosperity. There was, however, developing a tendency towards exclusiveness on the part of the ladies' hairdressers and a manifest degeneracy on the part of the gentlemen's hairdressers. The explanation of this degradation of the major portion of the hairdressing profession is to be found in the rise and fall of the barber-surgeons.

### The Barber-surgeons

For over five hundred years the barber and the surgeon were united in one craft or profession. In England, by the middle of the fifteenth century, the barbers, or barber-surgeons, as they were called, for they exercised both professions, occupied so important a position that Edward IV, in the first year of his reign, granted them an incorporating charter (1461). About a hundred years later Henry VIII, by a special Act (32 Henry VIII, c. 24), united them with the Company of Surgeons but drew a distinction between the two, for by that Act the operations of the barbers were limited to the drawing of teeth and blood-letting, while the surgeons were prohibited from practising "barbering or shaving." It was not until 1745 that a final separation of barbers from surgeons was effected by an Act of George II (18 Geo. II, c. 15), which divided them into two distinct corporations.

The Worshipful Company of Barbers, it may be mentioned, still retained their ancient Hall in Monkwell Street, Cripplegate, in the City of London, after their separation from the surgeons. One very old ordinance, dated 1307, relating to the profession of barber-surgeon, is worth noting, for it prohibited them from displaying blood in their shop windows for advertisement purposes, and ordered them to cast it into the Thames. The striped pole and the shallow metal dish with the wide notch in its margin that are sometimes displayed as a sign outside a barber's shop—more often seen in Scotland and Germany than in England—are symbols of the barber-surgeon days. The pole represents the post grasped by the patient when the barber opened the large vein in the bend of the elbow for the purpose of blood-letting. The blue,

red, and white stripes on it have been facetiously interpreted to represent the "blue" blood from the vein, the "red" blood from the artery (sometimes cut in mistake), and the "white" refers to the bandage to bind up the wound, or else the "white" face of the patient after the operation! The "dish," of course, was to "catch the blood," but actually it was placed under the chin—the notch being applied to the neck—to catch the lather during shaving.

The chaotic condition of the hairdressing profession during the past hundred and fifty years is really due to the dissolution of the Barber-Surgeons Company. Mr C. H. Cresswell, F.S.A., Sub-Librarian and Officer of the Royal College of Surgeons, succinctly sums the whole matter up in his book, *The Royal College of Surgeons of Edinburgh, Historical Notes from 1505 to 1905*, as follows: "The separation of the Barbers from the Surgeons, when 'the Barbers lost caste and the Surgeons lost financially,' was a long and sometimes painful process."

"In looking at the conditions surrounding the union of the two crafts in 1505, we may safely suggest that the barbers were then more numerous and of more influence than their intended colleagues. The union should not be looked upon, as is customary, as a *mésalliance* for the surgeons, for if we remember that the barber of that day was also a surgeon, we realize that the coalition which took place was no more than a union between the chirurgians of the laity and the chirurgians of the priesthood. The duties of the barber were many and various. About the period of which we speak, several references to him appear in the accounts of the Lord High Treasurer in connection with the making and selling of aquavite, and as fourteen shillings were paid to one for 'taking furth the Kingis tuth,' it is evident that his professional abilities were not confined to the trimming of beards. Then there was the King's barber, who, besides supplying His Majesty with 'holland claithe at ten shillings the eln,' supplemented his income by selling crossbows and daggers. All this, in addition to his clipping, polling, and shaving, stamps him to have been a busy man whose trade appealed to one and all, from the highest in the land to the meanest citizen. On the other hand, his newly-made brother, the surgeon, would not be nearly so much in request, he having to depend more upon the cracked heads and broken bones consequent upon some night brawl in the High Street, or the more serious tumults which were then of no rare occurrence in the Scottish capital."

Since then the hairdressing profession has been without a seat of authority. From 1923, however, there have been efforts made towards securing registration, and an organization has been set up for the purpose of consummating this idea. Should the

## INTRODUCTION

efforts succeed, then the hairdressers will again be lifted on to the plane occupied by the doctors and surgeons

One result of the deterioration has been the division of the profession into two types or sections—the ladies' hairdresser (known as the "hairdresser"), and the gentlemen's hairdresser (known as the "barber")

### The New Hairdresser

After the 1914-18 War, however, a change set in, due in the main to the introduction of the short-hair fashion for women. The reintroduction, for short hair has been worn by women at varying periods during history as far back as the Egyptian civilization, of the "bob" and the "shingle" was due to the genius of a Paris hairdresser, M. Antoine

The "shingle" mode soon spread all over the world, and hairdressers everywhere experienced a boom. All hairdressers became, of necessity, ladies' hairdressers, with a consequent rise in status. In order to keep pace with the demands of both sexes for skilful attention, the hairdresser and the prospective hairdresser were compelled to become more or less efficient in all branches of the profession. The hairdressing schools and academies have found it difficult to keep pace with the demand for skilled instruction.

An inevitable concomitant of such an evolution is provided in the introduction of suitable technical literature—a fact which explains, and fully justifies, the ambition of the publishers, the editor, and the contributors to this book, in the endeavour to set before hairdressers and prospective hairdressers a complete and practical treatise on the Art and Craft of Hairdressing.

The contributors have been carefully chosen and are acknowledged experts in the various branches of the hairdressing profession. A practical hairdressing book must of necessity be written by practical hairdressers.

The reader will find full instructions on each of the widely diverse aspects of the hairdressing art. Ladies' hairdressing is fully dealt with, from the humble "bob" to the most intricate historical dressing. Plates and diagrams accompany each section in order to make plain to the simplest mind the most difficult portions of the technique. In both the Modern and the Historical Sections the *coiffures* illustrated have been executed by acknowledged masters in the art of dressing the hair. The section on *Postiche* contains complete instruction in one of the most ancient of the arts, "the art of working in hair." The student is told how to manufacture every form of *postiche*, from the simple pin-curl to the full-sized wig. Due to the decadence of the profession the majority of hairdressers are, at the present time, unversed in the art of making *postiche*. A close study of the instructions contained in this section will soon remedy the omission and

provide the hairdresser with the knowledge required who may prout by the obvious tendency towards a fashion for wearing *postiche*.

The stage and the film have not been overlooked, since they provide a phase of hairdressing that many have neglected to their own detriment. The popularity of the theatre and the cinema concerns hairdressing not a little. The art of make-up, therefore, receives expert attention.

Modern scientific invention has invaded the hairdressing profession, and the enterprising hairdresser can now bring to his aid mechanical appliances. Many useful inventions have invaded the domain of the gentleman's hairdresser, the ladies' hairdresser, the beauty parlour, and the surgery. The most important of these appliances are dealt with in the section devoted to Treatments for Hair and Scalp, and the reader will there find explained in a thoroughly practical manner such useful adjuncts to scientific hairdressing as violet rays, high frequency, sun rays, curative lamps, vibrators and suction cups.

Electrical and other appliances are also dealt with, including machines for hair-cutting, singeing, massage, waving, permanent waving and hair-drying.

The student is given instruction in the art of hair colouring or tinting, and the most up-to-date researches of the botanist and the chemist are indicated in order that natural shades may be produced.

Modern hairdressing gives tremendous scope to the intelligent and enterprising student. The ramifications of tonsorial art and trichological science reach far beyond the bounds of old-fashioned barberdom, and the need for well and widely trained operatives is imperative.

### The Beauty Parlour

The modern hairdresser must also be a beauty specialist. He must be skilled in treatments which will preserve the complexion, restore the hair, and combat the ravages of time. Instruction in such treatments will be found in the section dealing with Beauty Parlours. (Not only must the hairdresser be able to carry out such highly skilled treatments, but he must know the reasons for the treatments. That is to say, he must be able to recognize various disorders and diseases. He must be able to apply the right and proper treatment for the various affections of the hair, scalp and skin.) Correlative with diagnosis and prescription is the problem of dispensing, the making up of the various pomades, lotions and washes as required in various cures and treatments. We have, therefore, included an important section—compiled by a qualified chemist—giving authoritative formulae for the use of the hairdresser and beauty specialist. In order to be competent to do this the hairdresser must have fundamental knowledge of the many diseases of

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the hair, scalp and skin. We have, therefore, included a comprehensive section on Trichology, a science which deals primarily with such diseases. To know the cause is to know the cure.

Thus it will be manifest to the reader that the modern hairdresser must be skilled in all the branches of the profession, and he must be versed in that section of pathology necessary to his profession, which facts bring him nearer to the days of the barber-surgeon, together with all that modern scientific research can add in the way of more effective diagnosis and surer cure of disease.

In the conduct of his business he must exercise scrupulous cleanliness. The science of aseptics and antiseptics must, therefore, be learned. The doctor, the surgeon and the dentist have to observe strict methods of sterilization, so must the hairdresser, and this necessitates the inclusion of a section on Hygiene, Sanitation, and Sterilization.

"All things change," the inimitable Mark Twain declared, "except barbers, the ways of barbers, and the surroundings of barbers. These never change. What one experiences in a barber's shop the first time he enters is what he experiences in barbers' shops afterwards till the end of his days." But Mark Twain did not live long enough to find that even the barber's shop is changing, that even the barber is learning that scrupulous cleanliness, courtesy, tact, professional

efficiency and a desire to satisfy a customer rather than to build up a fat bank balance, pays in the long run.

There are to-day hairdressers' shops as clean and sterile as a hospital—not only the part seen by the public, but also the part behind the scenes. The brush that lathers the client has been sterilized, and so has the brush and comb used on the client's hair, and they will not be used on another client until they have been sterilized again.

These shops are not confined to the great cities. They are to be found in even quite small towns. The lessons modern business has learned are based on old laws: honesty is the best policy, a satisfied customer is the best advertisement, and efficiency and cleanliness pay. These lessons the hairdresser is learning, and those who do not learn them are being crowded to the wall.

Questions of shop and salon fittings, window display, advertising, publicity and general organization must, therefore, constantly concern the enterprising hairdresser, especially if he is in business for himself. All these problems are dealt with by experts in the volume here presented. Hairdressers, both masters and assistants, will all find help in the pages which follow—everything, in fact, to aid him to become still more efficient in the most worthy art and craft of hairdressing.

## SECTION I

### CRAFT EDUCATION

EDUCATIONAL facilities for apprentices and student hairdressers are greater than they have ever been in the whole history of the Craft. However, since hairdressing is a Craft, the apprentice's basic training is still, as hitherto, undertaken by the master hairdresser to whom he is articulated. Recent developments provide for additional tuition not only in various aspects of the Craft but also in general educational subjects at technical colleges under the direction of the Education Authorities.

By this means it has been possible to reduce the period of apprenticeship, to strive for a more common standard of training and to introduce a system of examination by which the young hairdresser's progress can be measured.

At the time of writing it has not been possible to introduce recognized hairdressing classes in all the main centres but the number is growing, and wherever the demand is sufficient the Education Authorities will provide the necessary classes. As a writer points out in the General and Legal section of this book, employers are required to release apprentices for a stated number of hours weekly in order that their tuition may be continued during normal working hours. Never before have young entrants into hairdressing had the opportunities and consideration they enjoy to-day. They owe a big debt to the far-sighted men and women who have fought for so long to establish recognized standards and to help their fellow hairdressers. There may be some who take the shortsighted view that they lose the benefit of the apprentice's services whilst he is at the technical school—forgetting that they gain a more capable, and better trained, apprentice who will be in a position to start earning money sooner than by the old method of completely individual training.

Many hairdressers although quite capable and experienced in their own particular field are not always capable of teaching. Bernard Shaw has said "Those who can do. Those who can't, teach." Like all generalizations this is only true in part, but the fact remains that the man, or woman, who can best do something may be the last person able to pass on the knowledge and skill that goes into the job.

Certainly it is true that between the two great wars many owners of hairdressing businesses set themselves up to teach apprentices or students when in fact they had few qualifications either to practise or to teach hairdressing—or any other subject, for that matter! There are still some training schools in which the

tuition can hardly be called first class, though it is good to note that there are now few fee-snatching establishments claiming to teach hairdressing and its allied arts in a few months, usually at an excessive cost.

Of course the classes arranged by local Education Authorities throughout Great Britain are intended as part-time training centres to supplement the teaching given in the salon where the apprentice normally works. These classes are not intended for general members of the public—they are hairdressing classes for learner members of the Craft. In addition the London County Council conducts one very notable school, the Barrett Street Training School, where pre-vocational training is offered students extending over a period of two years. The tuition is very thorough and sound in every way, and is officially recognized as being equal to a three years apprenticeship served in the salon. A similar school for boys only used to operate at the Regent Street Polytechnic but has now been incorporated with the school at Barrett Street. Pre-vocational training is also given at Mauldeth Road School, Manchester, under the Manchester Education Authorities, but is on a much smaller scale than the one at Barrett Street, London.

There are also some privately-owned schools, but none of them is officially recognized, and so, in general, the writer would not recommend an intending student to join one of these without first inquiring of the Hairdressers' Registration Council or one of the national hairdressing Craft organizations as to its standing.

#### The Academies

Hairdressing is unique in the respect that it is one of the few callings in which its leaders devote time in demonstrating their skill and teaching other members of the Craft without any thought of personal reward. This is done through the many Academies of Hairdressing, not only in London but in many other cities and towns throughout Great Britain. The Academies, however, do not set out to teach the apprentice. Generally they take up where the final apprenticeship examinations leave off and teach the higher branches of the Craft.

Perhaps because there is always something new to be learnt, perhaps because of the fascination of the work itself, perhaps for other reasons, there has always been a constant striving for technical efficiency and improvement and, thanks very largely to the



## THE ART AND CRAFT OF HAIRDRESSING

voluntary work of the Academies and the instructors who give so freely of their time, the standard has notably improved during the past few decades. There have always been outstanding exponents of hairdressing, but the number of really capable and skilled hairdressers in proportion to the total is now higher than ever before.

For the guidance of readers a list of some of the more important Academies is printed at the end of this section. The advanced student is strongly recommended to join one of these, or perhaps another nearer his place of work which may not be listed here, and to obtain the fullest possible benefit from working with and under the tuition of master craftsmen. Diplomas are issued. The tests of most Academies have now been standardized.

### City and Guilds of London Examinations

In connection with the courses maintained at local centres under the sponsorship of the Educational Authorities assisted by advisory committees representing the Craft of hairdressing, the Department of Technology of the City and Guilds of London Institute has drawn up syllabuses upon the basis of which it conducts examinations. The Institute is a body incorporated by Royal Charter and it has the benefit of an Advisory Committee representative not only of the various technical and educational bodies but including full representation from the hairdressing Craft.

Following is a list of those represented on this Advisory Committee—

Association of Principals of Technical Institutions  
The Hairdressers' Registration Council  
The National Hairdressers' Federation  
The Incorporated Guild of Hairdressers, Wigmakers and Perfumers  
National Apprenticeship Council (for The Hairdressing Craft)  
Union of Shop, Distributive and Allied Workers  
Association of Technical Institutions  
Association of Teachers in Technical Institutions  
Yorkshire Council for Further Education  
Ministry of Education  
Ministry of Labour and National Service.  
City and Guilds of London Institute

From this it will be seen that the matter is not taken lightly and that a determined effort is being made on behalf of those who will gain the most benefit from the results.

In passing, it might be mentioned that whilst the hairdressing student is gaining knowledge and experience he is also gaining, if he succeeds in passing the required examinations, a certificate to the effect that he has attained a *recognized* standard of knowledge and skill. He is gaining something that circumstances denied to an older generation. At the

same time the hairdresser for whom he works and the general public he serves also stand to gain.

We are indebted to the Institute for permission to reproduce the following scheme and syllabuses which have been adopted upon the recommendation of its Advisory Committee on Hairdressing. The scheme provides for the award of certificates A—in Ladies' Hairdressing, and B—in Gentlemen's Hairdressing.

**1. Courses of Instruction** The courses are designed to provide a broad, general training for those engaged in the Hairdressing Craft, and are intended particularly to meet the needs of apprentices. They are based upon the assumption that students will pursue their studies in part-time attendance at a Technical College or other Institution for Further Education providing instruction, including practical work, in the subjects mentioned for approximately 180 hours in each of three years, or will otherwise complete an equivalent course of study, before taking the Institute's examinations.

The subjects to be studied in each year are as follows—

Boardwork  
Salon work  
Art (as applicable to the Craft of Hairdressing)  
Applied Science, including Hygiene

Although the subjects of English and Mathematics are not specifically included, it is assumed that the College Authorities and Teachers will ensure that the students have adequate practice in speaking correctly, writing concisely and effectively, and reading intelligently, as well as an opportunity to pursue the study of Elementary Mathematics, including Simple Accounts.

**2. Examinations and Eligibility** It is expected that students following part-time courses will take an internal examination, conducted by the College Authorities, at the end of the first and second years. The examinations offered by the Institute, the dates of which appear in the calendar, will be open to candidates who are certified by the Principal or other responsible Officer of the Technical College or Institution as having satisfactorily completed the course. The examinations will consist of—

(i) A written paper of three hours' duration consisting of questions on Boardwork, Salon work and Art (as applied to the Craft of Hairdressing).

N.B. The Boardwork and Art Sections of the written paper will be common to all candidates, but the Section on Salon work will be divided into two parts, to be taken by candidates entering for (a) Ladies' Hairdressing, or (b) Gentlemen's Hairdressing, respectively.

(ii) A written paper of two hours' duration consisting of questions on Applied Science and Hygiene.

## CRAFT EDUCATION

(iii) A practical examination of three hours' duration comprising three tests in either (a) Ladies' Hairdressing, or (b) Gentlemen's Hairdressing, as follows—

### A Ladies' Hairdressing—

First Test Marcel Waving (obligatory on all candidates)

Plus *any two* of the following tests to be set by the Examiner-in-charge—

Second Test Boardwork (to reveal knowledge of selected processes only)

Third Test Cutting, Singeing and Head Massage

Fourth Test Taken from the remainder of syllabus

### B Gentlemen's Hairdressing—

First Test Cutting (obligatory on all candidates)

Plus *any two* of the following—

Second Test Shaving

Third Test Boardwork (to reveal knowledge of selected processes only)

Fourth Test Taken from the remainder of syllabus

**3. Examination Entries** Entries to the examination must be received through the Local Secretary of an examination centre by the date given in the calendar, and it must be clearly stated whether the candidate is presenting himself for (a) Ladies' Hairdressing, or (b) Gentlemen's Hairdressing. A candidate may not present himself for both (a) Ladies' Hairdressing, and (b) Gentlemen's Hairdressing in the same year. A candidate having passed the examination in either (a) Ladies' Hairdressing, or (b) Gentlemen's Hairdressing may subsequently qualify in the remaining division by success in the appropriate practical examination and in the appropriate part of that section of the written paper which relates to Salon work.

**4 Arrangements for Practical Examinations.** Details of the arrangements for the practical tests, which will be conducted by Examiners appointed by the City and Guilds of London Institute, will be issued to examination centres. Candidates will be expected to provide their own models and hand tools. A list of the latter will be issued to examination centres.

**5. Examination Results and Award of Certificates.** In order to pass the examination the candidate must satisfy the Examiners in both the written papers and the practical tests. A certificate will be issued to each candidate who passes the examination in respect of either (a) Ladies' Hairdressing, or (b) Gentlemen's Hairdressing. A candidate who reaches a sufficiently high standard in the written papers, taken jointly, or in the practical tests, will be awarded "Distinction" or "Distinctions" accordingly.

## Syllabuses

**Boardwork.** Combing, carding, washing, blow-drying, weaving. Making of pencil, switch, marten and swath. Postiche measurement, tapering, knot of foundation, knotting. Mixing, measuring, cutting pattern. Making of a drawn through parting, transformation, complete wig. Wig and figure dressing.

**Salon Work (a) Ladies' Hairdressing** Description, care, use and correct handling of tools—e.g. brushes, combs, scissors—and of electrical equipment. Brushing and combing, cutting, tapering, singeing. Various types of shampoo, cleansing the hair, water waving. Elementary tinting. Permanent waving, including the theory of the curl. Hair colouring and decolouring, including bleaching. Styling. Massage of the head and face, with treatments such as "Violet Ray." Vibratory treatment. Practice in the mixing of creams and lotions. Children's haircutting, all styles.

**Salon Work (b) Gentlemen's Hairdressing** Description, care, use and correct handling of gowns, brushes, combs and scissors. Razor setting and stropping. Shaving steam towel, plain haircutting, club and taper cutting, means of thinning, brushing and combing, dressing the hair, shampoos (wet and dry), singeing (light). Haircutting to style, trimming long hair and tapering with scissors. Moustache and beard trim to simple style. Singeing (root and heavy). Shampoos (oil, etc.). Vibro, high frequency and hand massage for face and scalp. Water waving. Advanced styling. Frictions. Blow waving. Practice in mixing creams and lotions. Children's haircutting, all styles.

**Art as Applied to the Craft.** Drawing of hair (chart). Drawing from *postiche*. Drawing for manicure. Sketching of head. Fashion plate drawing. Fashion drawing in line, colour and wash. Sketching heads dressed in salon. Original designs for fashion plates. Designing original coiffures.

**Applied Science, Including Hygiene.** *The following syllabus is intended to give a broad appreciation of the scientific principles required in the study and practice of hairdressing. It should be dealt with simply and be essentially descriptive in character.*

General effects of heat on matter, expansion of solids, liquids and gases. Change of state. Measurement of temperature, thermometers, conversion of scales. Conduction, convection and radiation. Dispersion of light. The spectrum. Characteristics of infra-red and ultra-violet rays.

Oxides, acids, bases, and salts used in the Craft, e.g. calcium oxide as a source of heat; ammonia (action of ammonia on hydrogen peroxide in the bleaching of hair); silver nitrate (actinic properties of silver nitrate as applied to dyeing). Moisture in the air.

The heating and chemical effects of an electric

## THE ART AND CRAFT OF HAIRDRESSING

current Primary and secondary cells, storage of electricity, accumulators Units of electric current and their measurement Alternating and direct currents Common conducting and insulating materials, with special reference to Hairdressing apparatus An elementary descriptive treatment of the induction coil and electric motor as applied to Hairdressing equipment, e.g. the high-frequency battery and dryers Diagnosis of common faults, simple repairs Dangers of electrical machinery and precautionary measures Fuses

Simple treatment and nature of hard water and method of softening by (a) washing soda, (b) zeolite Soaps, soap powders and liquid soaps Sulphonated fatty alcohols, shampoos

Acids, alkalis and salts as used in the trade, e.g. sodium hydroxide, potassium hydroxide, sodium sulphite, ammonia, borax, sulphonated castor oil,

pyrogalllic acid, salicylic acid, carbon tetrachloride, hydrogen sulphide

A brief elementary consideration of the physical properties of the following substances, in so far as they may be applied to practical hairdressing, with special reference to the precautions necessary in their use—

(a) Amyl acetate

(b) Alcohols used in the trade and the uses to which they are put

(c) Chloroform, iodoform, carbon tetrachloride

(d) Simple properties and types of dyes

Personal hygiene Ventilation The hot and cold water system Drains and traps The disposal of waste materials Sterilization of tools Use of antiseptics and disinfectants Elementary first aid Elementary anatomy and physiology of the head, face and hands

## HAIRDRESSING ACADEMIES

Hairdressing Academies are established in a number of important centres Some of them are listed below Details of membership may be obtained locally on inquiry in the Craft The Honorary Officers are normally elected annually, so no useful purpose would be served by publishing here names and addresses which might be expected to change in a short time

Inquiries should be made of the Secretary or Superintendent in each case

### Ladies' Hairdressing—

#### London—

General Association of Ladies' Hairdressers' Academy

Hendon Hairdressers' Academy (N H F)

Lady Hairdressers' Academy

North London Hairdressing Academy

South West London Hairdressing Academy

#### Provinces—

Aldershot Hairdressing Academy (N H F)

Birmingham Hairdressing Academy

Bournemouth Hairdressers' Academy

Blackpool Hairdressers' Academy (N H F)

Bradford Hairdressers' Academy

British Hairdressers' Academy (Manchester)

Coventry Hairdressers' Academy (N H F)

Croydon Hairdressers' Academy

Dublin Hairdressers' Academy

Edinburgh Academy of Hairdressing

Glasgow Academy of Hairdressing

Harrow Hairdressers' Academy

Leicester Hairdressers' Academy (N H F)

Liverpool Hairdressers' Academy

Leeds Hairdressers' Academy

Newcastle-on-Tyne Hairdressing Academy

Southsea Hairdressers' Academy

Thames Valley Hairdressing Academy

### Gentlemen's Hairdressing—

Academy of Gentlemen's Hairdressing (London)

Gentlemen's Hairdressing Academy (Manchester)

A large number of the above Academies are affiliated to the Academy Directorate of Great Britain



## SECTION II

### BOARDWORK OR "POSTICHE"

#### Definition of "Postiche"

THE term *postiche*, from the French, indicates added hair pieces and embraces all forms of hairwork such as wigs, transformations, fringes, fronts, switches, pin-curls—in fact every kind of covering or ornamentation made from human hair. The skilled worker in *postiche* is a *posticheur*. Less frequently used to-day are the terms boardwork and boardworker which have similar meanings and which arose, incidentally, from the fact that the hairworker sat at a board, or bench, to practise his craft.

Until a few years ago each hairdressing saloon had its own workroom in which *postiche* of all kinds was made for sale and to special order. It was in the workroom that the young hairdresser first handled hair. He learnt to appreciate its texture, to observe the fine degrees of tone and colour, to notice the way it "fell" into waves or curls and to manipulate it with ease. He got the "feel" of his craft and gained knowledge and skill which he could afterwards turn to good account both in the making of *postiche* and the handling of growing hair.

But when short hair became universal, the rapidly increasing demand for the hairdresser's services led to a dwindling of this form of craftsmanship. Because more people now visited the hairdressing salon, and because fewer people now wore *postiche*, workrooms became salons and hairwork was bought ready made, or ordered from specialists.

As a result a generation has grown up with little practical knowledge of the *posticheur's* art, and this is a serious handicap. There will always be a demand for work of this kind, not only for private wear by those who have lost some, or all, of their hair but also for the stage and cinema. Indeed, knowledge of this branch of the craft is essential for the better competitive work and for many of the exclusive salons. Fashion will inevitably complete the circle and extra hair pieces will be needed; but where are the hairdressers with the necessary skill and craftsmanship?

So it is for practical reasons that students of hairdressing are urged to apply themselves to the technique of wig-making and its subsidiaries. For very obvious reasons a knowledge of *postiche* is best acquired at the start of a student's training. When every apprentice learnt boardwork as a matter of course the first few years of his service as a hairdresser found him alternating between the workroom and the salon. Every opportunity was used to improve his skill in that branch of hairdressing which then

ranked first in importance. So there is sound precedent for introducing the subject in the early pages of this volume.

#### Tools Required

The tools required in the manufacture of all classes of *postiche* are many and varied. Whilst many hairdressers confine themselves to the few implements needed for the treatment of combings and the manufacture of switches, the student is advised to make himself acquainted with the whole range of tools

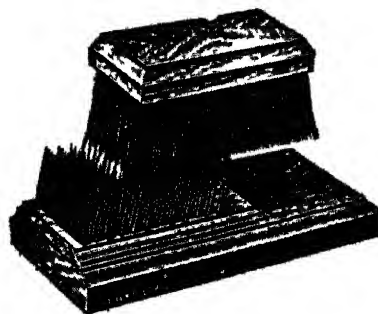


FIG. 1 THE CARD OR HACKLE WITH TOP BRUSH

required by the complete *posticheur*. The following list must be regarded as embodying the minimum requirements of a good class workroom.

**The Bench.** A good work-bench is indispensable, and should be situated so that there is always a good light for the student to work by. The bench should be firmly placed and comfortably high, so that he is able to work with the minimum of discomfort and fatigue. (See Section XX, Organization, page 593, for other details of the workroom.)

**The Card or Hackle.** This device is indispensable to the *posticheur*, and is used for disentangling "combings," smoothing hair, drawing and mixing hair, and sundry other things. The card (see Fig. 1) is really a series of combs or steel prongs suitably arranged and set in a wooden base.

**Drawing Brushes.** Drawing brushes are made in several sizes, and may be obtained with either wire or bristle fittings. (See Figs. 2 and 3.) The student is advised to employ the larger size of drawing brushes for all general purposes, such as preparing hair for wigs and switches, but for smaller forms of *postiche* a smaller pair of drawing brushes will be found more suitable.

**Weaving Screws and Sticks.** There will be required several pairs of weaving sticks, with screw vices for

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fixing them to the bench. The weaving sticks are made in two main patterns, the English with three grooves for taking the silks (see Fig 4), and the French with iron screws and reel grooves, either of these patterns will be found satisfactory in use. The non-grooved or left-hand stick is supplied with a wire

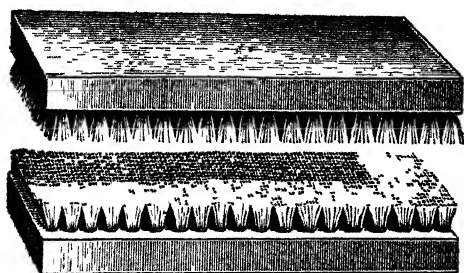


FIG. 2 DRAWING BRUSHES, BRISTLE PATTERN

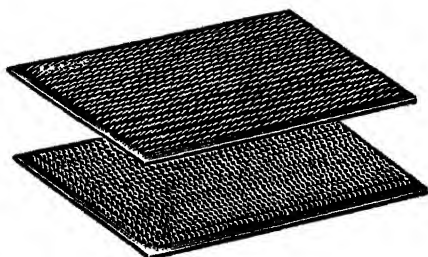


FIG 3 DRAWING BRUSHES, WIRE PATTERN

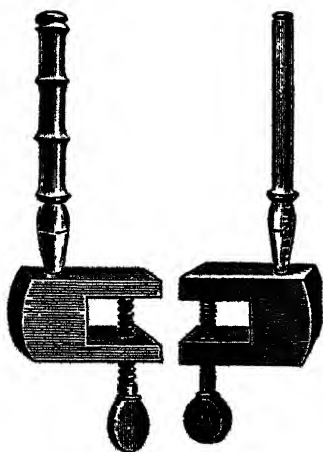


FIG 4 WEAVING SCREWS AND STICKS

handle used for twisting up switch stems, a description of which operation will be found later.

**Wig and Transformation Blocks and Holders.** A supply of wood blocks of different sizes from 18 in. to 23 in. in circumference—wood models of the human head—will be required, together with several malleable blocks (see Fig. 5) made in different shapes and filled with cork chippings and sawdust, covered with a strong canvas and finished off with a wooden

base and fastened with strip brass and screwed fast. The usefulness of both wooden and malleable blocks will become obvious when wig-making is explained later, and the various forms of dressing out *postiche* are described.

Several screw-block holders will be required for the

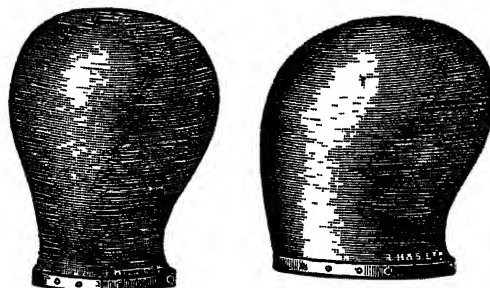


FIG 5 WIG BLOCKS, MALLEABLE TYPE



FIG 6 ADJUSTABLE  
BLOCK HOLDER WITH  
VICE

FIG 7 TELESCOPIC AND  
MOVABLE PEDESTAL BLOCK  
HOLDER

purpose of holding wood and malleable blocks. These holders can be obtained in several varieties, the adjustable kind being recommended for general work. (See Fig. 6) A telescopic and movable pedestal block holder is, however, advisable for knotting wigs and transformations. (See Fig 7)

**Sundry Tools.** In addition to the foregoing main implements there will be required a selection of smaller tools. These sundry tools comprise Large and small

## BOARDWORK OR "POSTICHE"

pressing or pinching irons (see Figs 8 and 9) used for pressing wig work, weft, etc., a pair of crimping irons for creoling hair where necessary, a measuring compass for obtaining accuracy in mounting wigs, a tape measure, a pair of scissors, combs, a small hammer, a pair of round-nosed pliers, curling pegs, pins of various sizes, hairpins of several lengths, narrow white tape in

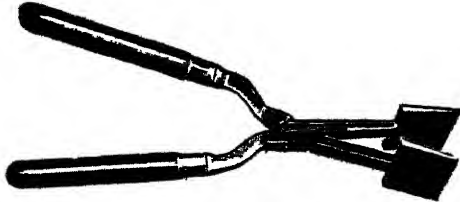


FIG 8 PINCHING IRONS (SQUARE)

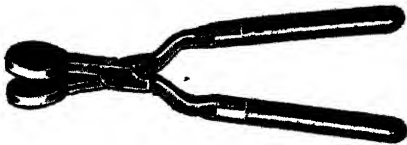


FIG 9 PINCHING IRONS (ROUND)

yard lengths, needles of various sizes, thimble, finger shield for blockwork, knotting needles, gauze hooks, block-points, a supply of beeswax, a good stock of galloons in all colours and sizes, foundation nets in varying meshes, colours and qualities, silk material for drawn-through partings, watch springs for use in foundations, etc., a supply of sewing silk, cotton and thread, and a stock of weaving silks. A vice will be required for various uses, and should be screwed firmly to the work-bench; a nitting machine; a root-turning machine, and a twisting machine (see Fig 10) may also be added as useful adjuncts of the workroom.

There should also be included an ingenious little

improvised tool known as the "jigger." The "jigger" is fashioned out of a piece of hard wood 8 in. long,  $3\frac{1}{2}$  in. wide, and  $\frac{1}{2}$  in. in thickness. This piece of wood is screwed to the work-bench so that at least 3 in. of its length projects over the edge of the bench. Then through this projecting portion two small holes are drilled in line with each other. A piece of strong string is passed through these holes and tied so that a long loop is formed, which should be left hanging to within 3 in. of the floor. The special use of the "jigger" is for curling or piping the hair. Curling pipes, the thickness of a lead pencil and about 4 in. in length, are employed by means of the jigger to produce the necessary curls. Ordinary wood curlers may be obtained from the wholesalers and are quite satisfactory, but for white hair, glass pipes are recommended.



FIG 10 TWISTING MACHINE

A useful device for the mixing table comprises a steel inch ruler, screwed to the table itself, which will be found extremely useful for measuring purposes. A useful movable measure can also be made by means of a series of 1 in. blocks, which are placed beside the hair as it is drawn off, the blocks being removed as the hair length is reduced inch by inch, thus a check upon the length required is at once available.

The workroom should be provided with a small gas-heated oven. This is necessary for baking *postiche* and drying hair, and may also be used for heating dyes and various other purposes. A supply of enamel saucepans and bowls is imperative and these are used for many purposes, including the cleaning of *postiche* and bleaching and dyeing of hair.

## COMBINGS

The student will, of course, commence his studies with the simpler and more elementary forms of *postiche*. Whilst these earlier phases of boardwork may be tedious in process and considered less dignified than, say, the execution of complete wigs and transformations, they are, nevertheless, essential to proficiency in *postiche* manufacture. A good groundwork in the feeling of hair and the handling and preparation of hair must inevitably result from a careful and painstaking application to the simpler tasks.

The preparation, cleaning and making-up of hair combings is necessarily one of the earliest tasks of the student *posticheur*. Human hair, like the coats of quadrupeds, is subject to the law of change. It is

shed at more or less regular intervals, the whole crop of hair being entirely renewed over a period of some four to seven years, the exact period varying with the individual and constitutional idiosyncrasies. The loose hair, which "falls" rather more in the spring and autumn of each year, is removed by means of brush or comb, and the accumulation of this cast-off hair is known in the trade as "combings." Abnormal "falls" of hair may occur as the result of a confinement or a serious illness. "Combings," therefore, comprise cast-off hair from one in a more or less healthy condition, but the best combings cannot be regarded as equal in appearance and quality to hair that is cut from healthy heads. The varieties and qualities of cut hair used in the manufacture of

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*postiche* will be referred to later in the present section. Combing, having taken years to accumulate, generally come to hand in a matted, tangled and dusty state. In fact it would seem impossible that anything could be made from them. Combing were usually made up into tails or switches, being worn by the client to make up for the loss of hair sustained.

As the preliminary preparation of the combings must of necessity be made before the hair can be washed, it is advisable first to shake out as much of the dust as possible, doing this in the open air. The combings are then loosened, or teased out, by means of the fingers of the operator. The more time spent upon this loosening process, the less time and trouble will there be involved with the subsequent hackling. Moreover, careful hand teasing prevents the delicate hair strands from breaking when later they are subjected to the strain of the steel needles.

The combings having been loosened, the hair is hackled, or carded, the student taking small pieces at a time, lightly drawing the hair through the hackle, but holding one end firmly in the fingers until the whole piece is drawn straight. As each piece is completed it must be placed on one side and a fresh supply of combings taken up and hackled, and so on until the whole is disentangled.

Hackling must always be carried out in a gentle manner, for, if the hair is dragged, it tends to become more matted, and also invariably breaks off, thus damaging the job, moreover, indifferent hackling may mean torn and bleeding fingers. When the whole of the combings have been hackled the hair is ready for drawing off, which is carried out in the following manner.

The entire lot is first placed in the hackle, or preferably the wire drawing brushes. Then the very longest of the hair is drawn off with the right hand, using the first finger and thumb on the blunt blade of a pocket knife for this purpose. Care should be taken to keep the ends as level as possible until all the hair is clubbed or level at one end. After the hair has been roughly clubbed, or levelled, it is again placed in the brushes, but this time with the *level* ends farthest away from the operator. The hackle, or brushes, should be supported by means of a piece of wood placed along the edge of the bench. The hair is now drawn off in sections, using the adjustable block measure previously spoken of. As the hair is drawn off the inch blocks should be used to determine the lengths of the sections, that is to say, as much hair as is necessary to make 2 in. less on the total length is drawn off and placed on one side. Two of the inch blocks are then removed and the next section is drawn off till the next 2 in. reduction is reached. This is continued until all but the very shortest of the hair is drawn off. The hair will then be in sections of 18 in. and over, 16 in.,

14 in., 12 in., 10 in., 8 in., and 6 in., any hair shorter than this is scarcely worth keeping.

### Turning the Roots

Having drawn and clubbed the combings it is now possible to wash them, but before this is attempted it is necessary to turn the roots of the hair. Since combings are composed of cast-off hair, it follows that each separate hair bears a root. Furthermore, the cast-off hair, collected over a long period, is placed in a handy receptacle by its owner regardless of any arrangement of roots or points. But, in order that the finished switch, or any form of *postiche* for that matter, shall not appear as though covered with nits (the white roots present an appearance not dissimilar to nits), and so that it shall lie evenly and smoothly upon the head, it is necessary to turn the roots. By this process all the roots are placed at the same end of the hair strands, and the operator is thus able to place the root ends of the hair at the foundation, or root, of the switch, etc.

The cortical layer of a strand of human hair is jagged like the teeth of a saw, and the flattened cells of this outer layer overlap each other like the scales of a fish. This peculiar formation can be seen by means of a powerful microscope, and may be felt if the hair is passed quickly through the fingers. Thus the hair feels *smooth*, if passed through the fingers from root to point, and *rough*, if passed from point to root. It is important that the student should realize the nature of this hair structure, for if hair is placed in *postiche* in its reverse way then it cannot possibly be made to lie naturally, in addition to which it will "run back" and tangle.

There are several methods of turning the roots to which reference must here be made. The most satisfactory method is the soap and water one. An enamel bowl, large enough to allow of a vigorous swishing movement, is three-parts filled with hot water, in which a little washing soda and some soft soap (or wet shampoo wash) are dissolved. The mixture is then whisked into a fairly thick lather, the hair taken section by section, and treated in the following manner. Each section should be lightly tied about 2 in. from the level end. It should then be held at the tie, and whisked vigorously backwards and forwards through the soapy water. This movement will cause the *points* of the hair to be pushed back towards the tie, leaving the *roots* separate and distinct. It is advisable now to place the ends at the side of the bowl and gently rub them up and down, which will tend to make the separation of the roots and points more distinct. The points may also be pressed back by means of a comb.

When each section has been turned in this manner the hair may be washed, using the same water, but

## BOARDWORK OR "POSTICHE"

care must be taken not to disturb the already turned hair. The hair is then rinsed and dried. If time permits, the drying should be effected in the open air.

When dry, the hair is ready for drawing off into roots and points. Taking each section separately, the student should lightly hackle the extreme ends and place it in the wire brushes with the felted, or turned, end facing him. He should then carefully draw off the roots. When all the roots have been thus drawn off, the section of the hair must be reversed in the brushes, and provided the first part of the operation has been properly done, all the remaining roots will be found at the end now facing the operator. These are drawn off and placed root end to the previous half of the section. The remaining sections are treated in the same manner, hackled and tied ready for weaving.

Another method of turning, but one not so strongly recommended to the student, is known as "finger turning." The hair sections are first washed and dried. Pieces of the hair are then clubbed very evenly and held in the left hand. The fingers and thumb of the right hand are thoroughly wetted with warm water and applied to the clubbed end of the piece of hair. The ends of the hair are worked backwards and forwards and through this movement the roots are forced upward. They are then drawn off as in the previous method, and the other sections treated in like manner. The objection to this special method is that, except in the hands of experts, it is not so reliable as the one previously described.

Many attempts have been made to invent a machine for turning the hair roots, but so far with but limited success. There are several different "root and point machines," all based upon the principle of setting up a resistance to the bulbous roots of the hair. As the hair is drawn through the machine the roots are intercepted and the hair separated accordingly. Experience, however, proves that these machines are not reliable. There are a good many "misses," and the hair is easily broken, thus rendering the operation abortive.

### Nitting

All hair, but combings especially, should be carefully examined to see whether there are any nits adhering to the hair. The student is referred to Section XV, Trichology (Diseases of the Hair), page 489, for details as to nits and their removal, etc. For *postiche* purposes, however, it is possible to employ mechanical means for the removal of these parasites.

There are several reliable hair-nitting machines, and they are used as follows.

The machine is fixed to the work-bench in *front of the hackle*, so that it is possible to employ both imple-

ments together. The infected hair is then taken section by section and hackled through *both* machines. Thus the hair is made to pass through the needles of the hackle and the teeth of the nitting machine simultaneously. The teeth of the latter are adjustable and should be gauged according to the thickness and texture of the hair.

The process is continued until the nits are completely removed, frequent and careful examination of the hair strands is, however, necessary, as the nits are tenacious and not easily dislodged. The student will find that the nits are easier of removal if the hair is hackled with the root ends held in the hand. The reason for this is that the nits, or eggs, are generally attached to the hair with their narrow ends towards the roots, thus, if the hair is held as indicated there is much more likelihood of the machine removing them. Both the hackle and nitting machine should be thoroughly cleansed immediately after use and the nits burned, lest other hair become infected.

In cases where the nits are particularly stubborn the hair should first be boiled for 15 min. in water to which a tablespoonful of acetic acid has been added. The hair is then dried and afterwards hackled, using the nitting machine in the manner indicated above.

### Varieties of Hair

In addition to combings there are several varieties, or kinds, of hair used for *postiche*. In the manufacture of theatrical and legal wigs, substitutes for human hair are mostly employed. These comprise fibre, tow, jute, horsehair, goathair, thread, and silk. Judicial and legal wigs (see Fig 257, page 216) constitute a special branch of *postiche*, being made by a group of wig-makers unconnected with the hairdressing profession as such. Theatrical wig-making may also be regarded as a separate branch, such hair-work being made and manufactured by theatrical costumiers and make-up artists. Hairdressers will, however, find it useful and remunerative to manufacture theatrical wigs, and the student is referred to Section XI (Theatrical Hairdressing and Make-up), for further details of this branch of his work.

Human hair used in the manufacture of *postiche* is obtained from several sources. It is a commercial product, and varies in quality and price. Broadly speaking, Asiatic hair is cheap, whereas European hair is dear. White or grey hair is much more expensive than the more normal shades of brown or black. It is possible, however, to produce white or grey hair by means of bleaching, a process to which detailed reference will presently be made.

Most of the hair used in this country is cut hair, imported from France. The London hair merchants obtain their supplies principally from Brittany, Spain and Italy, the lighter shades, however, coming from



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Germany The cheaper grades of hair are imported from China and Japan

Human hair coming to the market is sorted as to colour and length, on which its relative value depends Chinese and Japanese hair, though fairly long, is comparatively cheap Red hair is usually dyed darker Hair taken from dead bodies is of little use because it is easily broken

Hair generally arrives on the market plaited, it is then opened and cleaned with flour or talc, and freed from grease by means of soda, potash, or soap solution, and afterwards dried. The handling of human hair may cause infection with *alchoron schonleinni*, *trichophyton tonsurans*, or other spores, the tubercle bacillus has also been found in hair tresses

For the purpose of destroying any such parasites or pathogenic germs, disinfection is employed by methods which do not interfere with the strength and elasticity of the hair After having been subjected to a temperature of 80° to 100° C, which should suffice to destroy the spores, it is cooled and dried Other reagents have been suggested, e.g. formal fumes, hot carbonate of soda (10 per cent) solution, sulphur, creoline, denatured

alcohol (40 to 50 per cent), or a sublimated solution of aniodol, which latter is being used successfully at Naples and in France Many of these solutions interfere with the colour, strength, and elasticity of the hair, and, on the other hand, the gaseous fumes do not readily penetrate the tightly packed rolls or plaits

In Italy a Government order lays it down that women and children may not be employed in the hair industry unless the hair has been previously submitted to disinfection, leaving the employer free to choose the method of disinfection to be adopted, subject to the approval of the Ministry of Agriculture, Industry and Commerce In Germany the Labour Code forbids the house-to-house collection of hair

The hairdresser usually depends for his supplies upon the large wholesale houses who, as a rule, carry huge stocks of every grade, colour, length and quality of human hair Whilst the student will find his task simplified because the hair obtained from the wholesaler is already washed and sorted into shades and lengths, it is still necessary that he should have some knowledge of the preparation of hair

### PREPARING HAIR

Most hairdressers occasionally procure hair direct from clients, or maybe buy job lots of unprepared cuttings. This hair is probably of diverse shades, qualities and lengths, and must be sorted and prepared before it can be used.

First it is necessary to separate the shades; this process is a relatively simple one, but should be carried out in a good light. Matching colours by artificial light is liable to lead to errors in shading, therefore, daylight is to be preferred. Each shade having been separated, and care having been taken to classify the many tones and half-tones peculiar to hair, the student should proceed to separate the different qualities. There are three main divisions in texture, viz. fine, medium and coarse. The texture can usually be gauged by sight and touch. Experienced *posticheurs* are able quickly to determine the texture and quality of a piece of hair by its "feel." The best-quality hair is invariably fine in texture, thus the quality and texture of the human hair can be determined simultaneously. It may be found, however, that some hair is drier in feeling, or lacks sheen or lustre; possibly it may appear faded or mousey. Whenever such indications are observed, unhealthy, stale, or badly stored hair is denoted. Tresses of this nature should be placed aside and treated as "seconds," or inferior quality hair; such hair is useful only for the manufacture of cheap switches, or *crêpe* hair for pads and tizzettes.

Having separated the hair into its appropriate shades and textures, each piece is, if necessary, divided into sections of equal size This subdivision is desirable in order that the washing and drying of the hair may be facilitated The sections, having been hackled and clubbed, are each tied with a piece of string The tie should be securely fastened, but loose enough for the string to move a little when the hair is being washed so as to ensure a thorough cleansing.

The hair is then washed in the following manner Two bowls of hot water (just under boiling point) are taken, and in each a little soda and some soft soap or wet shampoo wash are dissolved. A few tied sections of the hair are placed in bowl No. 1 and allowed to soak so that the grease and dirt may be loosened The sections are then taken one at a time and gently rubbed, working from the clubbed ends towards the points The tie should be slid up and down so that all the hair underneath is washed equally. The worst of the grease and dirt having been removed, the hair is transferred to bowl No. 2, and the rubbing process repeated. When all the sections have been thus treated, the bowls are emptied and filled again with water, this time tepid, in which the hair is immersed. All the soap is squeezed out of the hair, which is finally rinsed in the fourth water. When clean and absolutely free of grease or soap, the hair is dried in the oven, or on the clothes line, but preferably in the open air.

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### Drawing the Hair

When dry, the sections are taken separately and hackled, care being taken not to mix the shades and textures so far separated. The string is cut, and the hair is then hackled in order to remove the tangles due to the washing. The sections should be firmly held as near the clubbed ends as possible to avoid breakage and wasting.

This preliminary hackling having been completed, the hair is ready to be drawn off and properly clubbed. The sections are placed in the drawing brushes with the roots gripped in the brushes and the points towards the operator. The top brush is pressed down tightly and a weight placed upon it. The extreme points of the hair should project over the edge of the work-bench. Then an old razor blade (not too keen), or knife, is taken in the right hand and the hair drawn, only a few strands of hair being taken at each pull. This process is continued, holding the drawn hair firmly in the left hand, and as the drawing proceeds it will be necessary to adjust the brushes so that the ends of the undrawn hair always project slightly over the edge of the bench. After a moderate amount of hair has been drawn it should be placed on the bench with the drawn or clubbed end facing the operator. The student should never vary this rule, for, by observing a strict method, he will save confusing the roots and points. Non-observance of this rule will lead to endless confusion and is bound to lead to bad workmanship.

The hair should be graded into lengths, and this is best done as the drawing process is carried on. The 1 in. block measures, previously referred to, should be used to determine the various lengths, and the hair drawn accordingly.

All the hair now being drawn off in the manner just described, *the process is repeated*, this is absolutely necessary in order to get the hair back to its natural lie or run. But, for this second and final drawing, the hair already drawn is placed in the brushes in the reverse position, that is to say, the root ends are now projecting over the edge of the bench and facing the operator. The student will have realized by this time that by the first drawing he has clubbed the hair points so that the hair is in reverse order to nature, by means of the second drawing the hair is clubbed naturally. The second drawing is carried out precisely in the same manner as the first, a blade being used to secure an even clubbing. When the clubbing is complete the sections are securely fastened and stored away for future use.

It is interesting here to observe that some hairdressers prefer, if hair is being prepared for creoled switches, in order to produce an artificial curliness, to complete the drawing with the points clubbed, the tapered ends being at the roots. This means that the

first process referred to above is regarded as the final club. It must be added, however, that for all general purposes, this practice is inadvisable.

All hair stored for future use should be put away clean and kept free from dirt and dust. Moreover, all stocks of cut hair should be properly and naturally clubbed before being stored. Should hair, despite all care in clubbing and storing, become disarranged, that is to say, mixed with the roots and the points in the same direction, it can be treated and sorted out by means of the following simple process.

The hair is thrown on to a smooth surface, such as a marble slab, hardwood bench, or enamel plate. It is then rolled backwards and forwards in a brisk manner, using the finger balls or the palm of the hand for this purpose. By reason of this movement the oppositely disposed serrated surfaces of the hair strands act upon each other so that the roots which are wrongly placed will back out from the general mass. The offending strands are thus rendered easy of removal, and may be sorted out and placed in correct order.

### Preparing Curly Hair

Curled hair is much in request, and it is advisable to prepare a substantial quantity of this type of hair. Hair ranging from 6 in. to 14 in. in length will be found most useful for the purposes of curling, but for short wigs hair of 3 in. to 6 in. will be required. The latter usually comprise the shortest hair left in the brushes after drawing off has reduced the main portion. This specially short hair may be curled in the mode known as the "crop curl," which is carried out in the following manner.

Small pieces of the hair are taken, one at a time, and are dipped into water to which a few drops of acetic acid have been added. When thoroughly wet the roots of the hair are rubbed together. This has the effect of felting the ends, as it secures them as if tied together. Then the piece of hair is twisted around a small wood or glass curler and pressed into shape, the curler is removed, and the resultant snail-like coil is placed in a suitable dish. A small weight is placed upon it to prevent it coming undone. When sufficient crop curls have been wound in this way, they are steamed for 15 min. to 20 min., a domestic steam saucepan being advised for this purpose. Care is necessary to see that the hair is kept away from the water. The ingenious student will find no difficulty in contriving a tin tray upon which the crop curls may be placed, the whole being subsequently put in the steam saucepan.

After steaming for the required time the hair is allowed to cool off, and it is then thoroughly baked in a not too hot oven. The curls must be quite cool before being stored away for future use.

For the longer hair the "jigger" previously mentioned is brought into play. Some hairdressers,

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however, prefer to use a metal vice, or one of the screw blocks of the weaving set, instead of the jigger, which, after all, is but a primitive sort of vice. The curling is carried out in the following manner:

A number of wood, glass, or cardboard pipes and curlers will be required, and should be clean and ready to hand. The jigger, or vice, is placed into position. The student takes a piece of hair, which must not be too bulky, a good rule for beginners is to weigh out 1 oz. of hair, and then to divide this into seven equal portions, thus a seventh of an ounce of hair may be regarded as sufficient for each curl. Each section should be securely tied about  $\frac{3}{4}$  in. from the clubbed ends. This tied end is placed between the top loop and the wood of the jigger, and the long loop of the string is pressed down tightly with the foot. Thus the hair is firmly secured by means of the string vice. The hair is now thoroughly damped with the water containing acetic acid, the latter being added to keep the hair supple.

The hair is then combed out and subdivided into two or more portions, according to the discretion of the operator, and is now ready for the actual piping. A curler, or pipe, is taken and placed upon the hair, and it is necessary to place a strip of strong paper, some 5 in. by  $2\frac{1}{2}$  in., underneath. Commencing at the extreme points, the hair is rolled on to the curler, taking the paper in with it. The roll of the paper ensures that the hair is secured to the pipe along its whole length; thus the ends, usually elusive, are curled as much as the main section. The hair must be held tightly and the winding done as taut as possible, the thumb being used to spread the hair flat as it is being rolled. When the rolling is finished, the hair, paper, and pipe are tied securely with a piece of fine but strong string. It is important that the hair be not allowed to slip whilst the tie is being made, lest the effectiveness of the curl be marred.

Another method is to curl half the hair from the roots, instead of from the points, but using the same principle as in the preceding method. Then after the boiling and drying is effected the roots are joined together by mixing, a process which will be explained later in the present section.

After the hair has been curled it is necessary first to boil and then to bake it, so as to fix and render the curls permanent. The boiling is best effected in an enamel saucepan and the hair should be allowed to boil from 1 hr. to 2 hrs., after which, and while still warm, it is baked for several hours. The hair must be allowed to cool off completely before being stored. If the work is carried out according to the instructions

given above, the curls will prove to be durable as well as natural in appearance.

### Preparing Wavy Hair

There are two methods for preparing hair for waving. One is precisely as for curly hair, explained above, the other is to take the root end of the hair and tie it tightly to the curler. Take possession of the curler with the left hand and the hair with the right hand and wind the hair around the curler very flat and tight. Move the left hand slightly forward at every turn until the end, and then tie very tightly with string.

When boiling the hair consideration must be given to its texture, inasmuch as 15 min. is more than sufficient for some hair.

When dried, take the short, curly hair out of the paper and place about six of the pieces together. Then tie tightly and pull the hair through the hackle until it is thoroughly smooth, wind up again on a small curl peg, fasten with a pin, and withdraw the curl peg again. The hair should now be perfectly curled, and look smooth and shiny.

Hair from 8 in. to 16 in. which has been prepared for wavy hair should be unwound and some six pieces placed together, tied and drawn through the hackle as with the curly hair. Now place the root end in the vice, pull tightly, and smooth the surface with a *postiche* brush. Then place it under and over each finger of the left hand until the end of the hair is reached. The hair will now look undulating, and is often left in this manner, but if it is placed sideways and given a few gentle taps, the student will find that it has the appearance of naturally wavy hair. The hair that has already been specially prepared for wavy hair is wound from the roots. Again several pieces are placed together and drawn through the hackle several times, then fixed tight in the vice and the surface smoothed with the *postiche* brush. The points are now held in the left hand and given a sharp pull with the right hand, and then held firm with the right hand and given a sharp pull with the left hand. This process is continued until lovely wavy hair appears.

Still another method is to take the hair section and to allow hot water from the tap to run down the hair, when it will form into a natural wave. The hair is then hung up in the workshop to dry. Do not put this hair in the oven unless facilities exist for it to hang; some hairdressers even water-wave it at this stage, but it is advisable to commence water-waving at a later stage of the proceedings.



## BOARDWORK OR "POSTICHE"

### MIXING HAIR

This is one of the most delicate operations in the art of the *posticheur*, but one, nevertheless, which must be mastered before one can make up even the simplest piece of *postiche*. Even if there happens to be the exact shade of hair required in stock, it is most unlikely that the lengths will be suitable. Therefore, the art of mixing hair, mixing lengths as well as colours, must be mastered without delay.

In order to obtain a natural-looking tress, it is frequently necessary to mix several lengths of hair of a similar shade to produce the necessary taper. Thorough mixing is essential so that all the lengths are blended naturally.

Then, again, a client may require one of the many shades of brown. An inspection of one's stock may reveal the absence of the exact shade desired, but there may be, for example, some a tone lighter and some a tone darker in stock. In a case such as this, careful blending between these tones may produce the colour required. This can only be achieved by judicious mixing. Again, and most frequent of all, grey or white hair may have to be added in order to provide a good match to the client's greying hair.

In the mixing of two shades for the purpose of producing an intermediate shade, it is usually sufficient to take a little hair of each separate colour and mix these together, increasing or lessening the amount of either colour as is required to obtain the desired result. Commence by taking equal portions of each colour, exercising special care to add either shade in very small instalments. In cases where white or grey hair has to be added the same rule, namely, small portions, is essential. It is much easier to add a little more white hair afterwards than to correct the shading after having overdone the first instalment.

Considerable patience and good eyesight are required for mixing hair, for sometimes the addition of a mere score of hairs will be sufficient to achieve the desired result. Moreover, there are certain bold "tones" which will persist, for example, in brown hair, in which there are so frequently found "red tones," "yellow tones," and "ashy tones." Care must be observed when matching shades not to mix the reds and yellows, such a mixture would produce a ludicrous effect, especially when the *postiche* is being worn. These "tones" must be carefully noted and the hair blended accordingly.

The actual mixing is carried out as follows. The hackle, which should be firmly fixed in front of the operator, is the principal implement used in mixing. The hair to be mixed should be ready to hand and divided into manageable sections, the colours being kept absolutely separate. Having determined upon the desired colour, the first piece of hair taken should

be the predominating shade. This is held firmly between the thumb and finger of the right hand and lightly hackled. Then take a portion of the hair, lighter, darker, or grey, which is to be used to break down, or to build up, the new shade. Add this to the piece of hair already held in the hackle. If, for example, grey is being added to black, the predominant colour is the black, and is held first. The grey, which is added, should be placed between the thumb and finger of the right hand on top of the hair already held, but the student should allow the root ends of the grey hair to project about  $1\frac{1}{2}$  in. beyond the black.

The wisdom of this expedient will be observed presently. The two shades of hair are now hackled together, but as the hackling proceeds the hair is twisted. This is achieved by means of the first finger and thumb of the left hand. The thumb is placed underneath and the finger on top of the section. The hair is given a twist, the top finger being allowed to penetrate the section, thereby twisting the hair inwards, as it were. After twisting, the hair is hackled, and the twisting and hackling proceeded with alternately until the colours have become quite mixed. Should there be too much grey added inadvertently it is possible to weed these hairs out easily. The grey hairs having been allowed to project as suggested above, any excess may be plucked out without unduly disturbing the basic colour.

When the hair has been mixed and the correct shade obtained the whole should be placed in the brushes and drawn off in the manner previously indicated.

In mixing hair for either a fringe or a transformation, it should be nicely tapered. It is, therefore, necessary to mix such hair so that the natural taper is preserved, and whatever extra hair is added blends in both colour and taper. To take, for example, dark brown hair as required for a transformation, to which it is desired to add a percentage, say 25 per cent, of grey or white hair, first of all the basic shade—dark brown—must be mixed. The longest hair must be 18 in., to which must be added dark brown hair of varying lengths, viz. 16, 14, 12, 10, 8, and 6 in., respectively. These lengths are then thoroughly mixed together in the manner directed above. Thus the basic shade in tapered hair is obtained. Then a series of similar lengths, from 18 in. down to 6 in., in either grey or white hair, are selected, and these are mixed together so that there are now two sets of tapered hair, viz. (a) the basic shade = dark brown; (b) the grey or white. For a 25 per cent grey result, the basic shade should, for example, consist of 9 oz. of tapered hair, and the grey should consist of 3 oz. The two shades are then thoroughly mixed together, drawn off, and tied up ready for use.

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### Bleaching "Postiche"

It is sometimes necessary to bleach tresses of hair in order to obtain a special shade for matching or mixing purposes, and also to produce white hair for the cheaper forms of *postiche*

At one time *postiche* was bleached by being treated, in a special cabinet, with the fumes of burning sulphur. These fumes consist mainly of sulphur dioxide, a gaseous substance which bleaches by reduction, the reverse process to oxidation. The use of hydrogen peroxide, 20 vols., plus ammonia, 0.880, has, however, entirely displaced this cumbersome method, and serves admirably to bleach *postiche* as a preliminary to dyeing it a lighter colour than the original.

It is difficult, however, to produce perfectly white hair by bleaching with hydrogen peroxide, the product, even after repeated applications of the bleaching agent, usually being slightly yellow. This yellowness may be neutralized by treating the *postiche* with a very weak solution of a blue dye. The domestic blue-bag may be requisitioned, or, alternatively, a very dilute solution of malachite green and methyl violet, dissolved in water containing a few drops of vinegar, may be used.

An alternative method is to employ potassium permanganate, a 5 per cent solution of which in warm water will be found useful. This bleaches by oxidation, like hydrogen peroxide. But, at the same time as it bleaches, it also dyes the hair by depositing a

dark-coloured oxide of manganese. This, however, is readily removed by treating the *postiche* with a 5 per cent solution of photographic "hypo" or sodium thiosulphate, followed by a very weak solution of sulphuric acid. This method can also be employed when it is desired to change grey hair into snow white.

The technique of bleaching is explained in Section VIII, Hair Colouring and Brightening, and the student is referred to pages 365-371 for full details of the practical side of bleaching. It is important to remember, however, that especial care must always be exercised, whether it be living hair or *postiche* that is being bleached. For the bleaching of *postiche* a series of bowls or shallow basins are required, and the process may be taken more leisurely than if dealing with living hair. A gradual reduction of colour is advisable, and as the speed depends upon the strength of the agent or agents employed, it is as well for the student to rely upon hydrogen peroxide (20 vols.), to which must be added 0.880 ammonia. The proper proportions are 1 part by volume of the ammonia to 25 to 30 parts of hydrogen peroxide.

The process in itself is simple. A sufficient quantity of the bleaching solution prepared as above is poured into the bowl, and the hair is immersed and thoroughly impregnated with the liquid. Constant pressing and turning are essential to the process, and when the desired shade has been produced the hair is removed, well rinsed, and hung up to dry.

## DYEING AND TINTING "POSTICHE"

Dyeing is necessary in cases where old switches or faded combings have to be remade, or where the hair is of bad or faded colours. In many cases it is useful to dye pieces of hair in order to obtain shades suitable for mixing, or to match colours produced on the head by artificial means. Whatever the need may be, satisfactory colour results can be obtained by means of certain vegetable dyes, provided the methods about to be described are adhered to.

The operation of dyeing *postiche* is usually effected by boiling the hair in a solution of the dye, preferably contained in an enamel pan, which must not be chipped, and the mordant added to the solution. The shade obtained depends on many factors, including the original colour of the hair, the dyes and mordants employed, the strength of the solution and the time the hair is boiled in it. Various formulae, several of which will be detailed later, have been published for obtaining different shades. Speaking generally, it may be said that logwood or tannin forms the best basis for black or dark shades, other dyes being added, if desired, to modify the tone. For light shades, catechu and quercitron are useful. It is a good plan to start with weak solutions, and to increase their

strength, if necessary, as the dyeing proceeds. The process known as "saddening," that is, final treatment with a weak solution of the mordant, tends to render the colour more permanent. Saddening with iron or copper intensifies the tone. In all cases the hair must be thoroughly cleansed before immersion in the dyestuff.

### Ink Solutions

A method much favoured by hairdressers, more especially for restoring faded switches, is to employ an ink powder or the ordinary blue-black writing fluid. This method should, however, never be used for other than browns, and only those minus any trace of red. After washing the hair, put 4 oz. of the ink fluid to 1 pt. of water, bring to the boil, and immerse the hair. The solution should be kept boiling throughout the process. Frequently examine the hair and remove directly the desired colour is obtained. The time for achieving the result varies with the texture of the hair. The colours produced by this method range from an ordinary brown to a very dark brown. For safety it is best to avoid the ink-solution dye for bleached or badly faded hair.

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In the event of too dark a colouring resulting, it can be removed, or sufficiently toned down, by soaking the hair for a few minutes in a weak solution of oxalic acid ( $1\frac{1}{2}$  to 2 per cent), or in a weak solution of tartaric acid. These solutions, if used hot, will be found to act very quickly.

An alternative method of decolouring after an ink solution is to soak the hair for a time in hot water, in which a little washing soda and salts of lemon have been dissolved in the following proportions: water, just under boiling point, 1 pt., soda, about the size of a walnut, one teaspoonful of salts of lemon. Afterwards the hair should be thoroughly washed in soap and water.

In cases where the job is totally unsatisfactory and redyeing becomes necessary, first place the hair in a weak solution of peroxide, to which must be added a few drops of 0.880 ammonia. In order to avoid such accidents it is always advisable to add the colours in small doses.

### Bismarck Powders and Nigrosin

These substances have proved to be useful media in dealing with cut hair. Two and a half drachms of bismarck powder B, dissolved in 1 pt. of water, with 1 per cent alum as a mordant, is sufficient to dye  $\frac{1}{2}$  lb of hair a rich brown shade. In employing bismarck powder it will be found necessary in some cases to use this medium in conjunction with nigrosin. Unbleached hair which resists the new colour should first be boiled in a 5 per cent soda solution.

Nigrosin is a most useful agent for breaking down the yellow shade that so often occurs after bleaching. It puts a pale shade on bleached hair, and if alum is added will give a good ash ranging from light to dark. The nigrosin must not be used too strong or else a bluish shade will ensue.

The best method of employing nigrosin is to take 5 drachms and dissolve them in  $\frac{1}{2}$  pt. of hot water. In another vessel place 1 pt. of hot water, in which must be dissolved 1 drachm of alum. Then add to the alum solution a small quantity of the dissolved nigrosin and press the hair through it. Keep on adding more nigrosin as becomes necessary to obtain the desired shade.

By this means a good range of ash can be obtained. Moreover, faded colours that have resulted from the use of catechu, gall apple, and tannin may be made darker. The result is manifested when the hair is washed in hot water.

In order to give a more permanent ash, bismarck powder B should afterwards be employed. This agent gives a dark ash. Bismarck brown R similarly employed will produce a light ash, always using 1 per cent of alum as a mordant. For decolouring after using bismarck brown, or in cases of over-dyeing, use

oxalic acid— $2\frac{1}{2}$  drachms in 1 pt. of water—or bleach with peroxide of hydrogen.

### Chestnut Dyes

A formula for satisfactorily producing a rich chestnut shade, little employed nowadays, but one that was largely favoured by the old school of hairdressers, is prepared as follows.

Use the prickly shells, or alternatively the young twigs, of the horse chestnut, mixed with ingredients in the following proportions—

Green chestnut shells or twigs	225 parts
Ferrous sulphate	4 "
Alum	1 part
Water (boiling)	10,000 parts

The shells, or twigs, should first be boiled for two or three hours and the other ingredients then added.

Another formula also calculated to produce a chestnut colour is recommended as a satisfactory alternative. Dissolve some catechu in boiling water, and when clear, add other compounds in the following proportions—

Catechu	10 parts
Ferrous sulphate	10 "
Gum	2 "
Water	78 "
Vinegar	5%

### Dyes Including Fustic, Logwood, Brazil Wood, Quercitron, and Catechu

In all cases where logwood, catechu, and gall apple are included it is advisable to soak these particular ingredients in water for at least two hours prior to obtaining the extracts by boiling. When the extract is being prepared a certain amount of scum will be found to accumulate; in order to avoid this add 10 per cent of phenol (carbolic acid) to the solution.

In order that the desired shades in *postiche* be obtained it has been found necessary to resort to the simple expedient of ringing the changes on the various dyestuffs above indicated, with the result that almost every essential shade or tone can be secured in a simple manner. The following formulae are suggested for producing the colours indicated at the head of each paragraph.

#### For Producing a Dark Brown

Whilst the following formula is included, for the sake of completeness, it must be said that brazil wood, one of the ingredients named, cannot be considered as a satisfactory agent, because it tends to work more slowly than the other constituents. This fact must, of course, be detrimental to the result.

Fustic	7 parts
Logwood	1 part
Brazil wood	1 "
Quercitron	1 "

## THE ART AND CRAFT OF HAIRDRESSING

Boil for one hour, strain, and use cold, by either soaking the hair in the liquid or brushing it in and repeating the process until the required dark shade is secured

### How to Cover a Reddy Tinge without Making the Hair Darker

The following formula will be found most effective for covering an undesirable reddy tinge, yet, if carefully employed, will not darken it more than is necessary to take out the red

Logwood	15 drachms
Catechu	15 "
Iron vitriol	20 "
Water	1 pint

To be used hot

### Changing Dark Red to Dark Brown or Black

The addition of tannin to logwood, gall apple and catechu will be productive of quick and good results especially in cases where dark red is to be changed into dark brown or black, and the following formula is excellent for the purpose—

Logwood	25 drachms
Gall apple	15 "
Catechu	20 "
Tannin	10 "
Water	1 pint

To be applied hot, carefully observing the development of the desired shade

### To Obtain a Good Black

A good black can be obtained by using—

Catechu	10 drachms
Tannin	15 "
Iron vitriol	15 "
Water	1 pint

The hair should be allowed to remain in the liquid for a considerable time.

### The Blondes

To obtain a pale blonde on bleached hair use the following formula—

Catechu	5 drachms
Quercitron	5 "
Iron vitriol	3 "
Water	1 pint

or, as an alternative—

Logwood	6 drachms
Iron vitriol	3 "
Water	1 pint

Great care has to be exercised in order to avoid over-dyeing. As already emphasized, bleached hair will take the dye more rapidly; hence the greater liability to accidents. Consequently, the hair must not be allowed to remain long in the hot liquid.

### For Darker Shades, but not Dark Browns or Blacks

A formula quite effective for producing the darker shades, varying between blonde and brown, is—

Catechu	5 drachms
Tannin	5 "
Water	1 pint

### For Light Shades

Useful formulae for obtaining light shades are as follows—

A	
Catechu	15 drachms
Quercitron	15 "
Iron vitriol	10 "
Water	1 pint

B	
Logwood	15 drachms
Iron vitriol	10 "
Water	1 pint

### For Ashy Shades

A formula which can be varied proportionately according to whatever degree of ash is desired is—

Logwood	15 drachms
Tannin	10 "
Water	1 pint

### A Formula for Dyeing Over-bleached Hair

**Brown.** For colouring over-bleached hair it is sometimes advisable to avoid the use of the aforementioned dyestuffs. The following formula is a special favourite, and many hairdressers keep a stock solution by them—

Pyrogallic acid	1 oz
Industrial spirit	1 "
Distilled water	1 pint (to which 25 to 30 drops of pure hydrochloric acid are added)

This may be used in varying proportions with boiling water, and in each case after the desired shade is obtained the hair should be well shampooed in hot water, using soap and soda. Carefully rinse, press out the excess dampness with an old towel, and then hang the hair up in a warm place so that it may dry slowly.

### Darkening Already Dyed Shades

It is sometimes necessary to darken an already dyed piece of hair, a process known as saddening, which can best be effected by washing the hair or *postiche* in a solution of salzburg vitriol (a mixture of iron and copper), 200 gr. in 3 pt. of water. Usually a few minutes in the solution is sufficient to produce the desired shade. The solution may also be brushed into the hair. In cases where wigs and transformations require darkening this solution will be found the most useful, and is effected by thoroughly brushing the solution into the hair. Mounts must never be immersed

## BOARDWORK OR "POSTICHE"

### Dyeing Wigs and Transformations

Wigs and transformations should not be dyed unless it is essential, and then only on the wooden block. This helps to obviate shrinkage or any alteration in shape, but some damage is inevitable.

The wig or transformation should be firmly affixed to the block by means of the usual block-points and the dye then applied by means of a brush, the solution being either hot or cold, according to the ingredients.

After a thorough application of the dye the colour must be allowed some 15 to 30 min. to develop, after which the block and wig intact should be placed in the oven and allowed to dry off. Whether the mechanical dryer (which is most inadvisable) or the oven be used, it is important to take care lest the hair, or the foundation of the wig, be scorched. Therefore a warm, but not hot, oven is best. Should the colour be too light, repeat the process as many times as is necessary to obtain the desired shade.

### Organic "Postiche" Dyes

It must be remembered that while the foregoing methods for dyeing and tinting *postiche* have been in use for many years, and have proved themselves satisfactory over that period, producing beautiful natural and permanent colours, they do not preclude the use of the more modern tinting methods in the application of the organic dyes and the many good compound vegetable dyes now known.

In fact to-day, taking into account the perfect standardization of colour with the modern dyes, it is far more satisfactory and certainly quicker to prepare the hair with a well-known and reliable organic dye based upon paraphenylene diamine or paratoluylene diamine. In this case it is best to dye the hair preparatory to making up the *postiche*. Moreover, when *postiche* has to be made to match a natural-colour pattern, the number of shades at our disposal in the proprietary ranges makes it certain that a perfect match can be made. Again, since the organic dyes do not interfere with permanent waving, the hair can be waved more satisfactorily if these dyes are used.

Since the dyeing is carried out with dead hair, there is no danger of dermatitis to anyone, since the *posticheur*, even if he himself is susceptible, can do the work in rubber gloves. Since, too, no boiling is involved in the use of such organic dyes, the tinting can be graduated down the length of the hair to produce a far more natural effect than would be the case with the older methods. The method is, in general, similar to that used for tinting the living hair.

The hair is first softened by being dipped in 20 vols peroxide of hydrogen, which is left on the hair for from 10 to 20 min according to its texture. It is then dried. Next, the organic dye is prepared by mixing the *A* bottle with the *B* bottle. The dye so formed is then brushed into the roots of

the hair and left for 5 min. Then the lengths of the hair are brushed with the dye and left for 5 min. Finally, the whole hair is impregnated with the dye and left until the correct colour develops. It is then washed and dried, when it will be ready for all the other processes of the *posticheur's* art. Dyes, in the paraphenylene series produce wonderful shades. But dyeing should be avoided if it is possible to obtain hair of the correct natural shade.

### Treatment of Combing

It frequently happens that combings have to be dyed a shade or two darker. Where a considerable period of time has been allowed to elapse between the collection of the combings and the order for making-up into *postiche*, there is almost bound to be a discrepancy in the colour, the combings usually being lighter than the remainder of the hair on the head.

When darkening has to be resorted to, it is always a good plan to dye only a portion of the hair and then mix the two shades together. The best and safest method is to divide the hackled and already clubbed combings into three equal sections. The wise hairdresser will, of course, have taken a cutting of the lady's hair, up to date, for matching purposes. Dye section No. 1, and afterwards mix No. 1 and 2 together. If the shade is then too dark, take a portion of section No. 3, and carefully break down the colour. If the shade is then too light, dye the remainder of section No. 3, and add it to the rest of the hair, mix thoroughly and the result should prove an exact match.

### Concluding Details on Decolouring "Postiche"

As has already been emphasized, the finest decolorant for *postiche* is peroxide of hydrogen, 20 vols., to which some 0.880 ammonia has been added.

In practically every case it will be found efficacious in removing the unwanted colour. It is essential, of course, first to determine the nature and composition of the old dye. The method of decolouring and the strength of the agent employed will obviously be determined by the nature and composition of the old dye. For example, if a pyro-dye has been used, then it is only necessary to use a weak solution of peroxide. When the hair has been dyed a deeper shade of brown than that required, and especially where a reddish-brown is desired, it should be tinted in a bleaching bath composed of 1 pt. of hot water to which has been added  $\frac{1}{2}$  oz. of muriatic acid. The hair is immersed in this liquid, taken out at intervals and exposed to the daylight, and, if insufficiently decoloured, the process repeated. The hair should afterwards be shampooed and dried, preferably by sunlight, or by hanging it in a warm room. For mild cases, decolorants such as oxalic acid, salts of lemon, tartaric acid, soda solutions, and nigrosin may be employed with safety.



# THE ART AND CRAFT OF HAIRDRESSING

## MAKING OF CRÊPE-HAIR, AND WEAVING

The hair having been turned, washed and drawn off into convenient lengths, and, where required, the tresses mixed and matched, it is arranged in nicely clubbed sections and securely tied. Thus the preliminary preparation of combings, or cut hair, is completed and the hair is ready for converting into *postiche*. Combings are usually made up into switches, the shorter hair being used for pads and frizettes, or made up into crêpe-hair. A quantity of crêpe-hair should always be kept in stock, and will be found useful for bulking wigs, transformations, and other forms of *postiche*; also it is the most satisfactory medium for building up beards and moustaches in theatrical make-up (See Sections XI and XII, Theatrical and Cinema Make-up, for details of this, pages 425-428 and 453). Pads, frames, rolls, or frizettes are manufactured directly from crêpe-hair, a

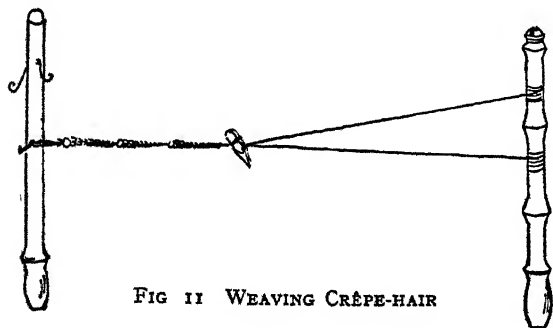


FIG. 11 WEAVING CRÊPE-HAIR

supply of which in all colours is essential for such purposes.

The technique of crêping hair is comparatively simple, and all that will be required, in addition to the hair and the drawing brushes, are the weaving sticks and screws, and a supply of strong carpet thread. The art of weaving, which will presently be described in relation to the manufacture of switches, etc., is one of the fundamental processes involved in the creation of *postiche*. The process of crêping, although it involves the use of weaving sticks, etc., is, strictly speaking, an ingenious method of crumping, and as such requires a special series of movements which must not be confused with those employed in the art of weaving. The correct method of crêping the hair is as follows.

The weaving sticks, or pegs, are set up and clamped in position at a distance of approximately 30 in. apart. The right-hand peg is prepared with two winds of strong carpet thread, and the ends of the threads are knotted together and secured to the pin on the left-hand peg. Fig. 11 clearly shows the position of the pegs as well as illustrating the process of crêping itself. The thread must be maintained as taut as possible during the whole process. The hair to be used (usually

6 in. to 8 in. in length) is placed in the drawing brushes with the clubbed roots to the front, facing the operator. The crêping is commenced by drawing a moderately thick bunch of hair, sufficient to make a fairly coarse weft. The root end of this piece of hair is placed between the threads close up to the knot and held securely in position by means of the thumb and first finger of the left hand. The free end is then inter-twined in and out and around the threads in the following manner. The root end is held, as previously stated, between the threads, the free ends of the hair hanging down. The root end is now passed over the top of the upper thread, brought between the threads again towards the operator, and then twisted in combination with the main, or free, length of hair under the lower thread. It is important to point out that the whole of this work is done with the right hand, the left hand being used to hold the piece of hair securely in position.

The root end is now secured and the process proceeds with the main length of hair. This is brought up behind the lower thread and then passed between the threads towards the operator, bent over the top thread in a direction away from the operator, then brought between the threads again, turned under the lower thread, and so on until the whole length of hair has been used up. As the hair is inserted between the threads it should be given a slight turn, or twist, towards the right, this movement causes a variation in the position of the hair strands, thereby producing a more effective crêpe.

When the first piece of hair has been so threaded it should be fastened into position by means of a "jockey," which is best made in the form of a simple wooden clothes peg, Fig. 11 also shows the "jockey" in position.

The process is afterwards continued with further pieces of hair until the whole hair is used up and the threads are completed. The rope of crêpe as it is woven, and in order to make room for the weaving to proceed, should be allowed to wind around the left-hand weaving stick. A few turns to the left should, therefore, be periodically given to the weaving sticks, and the weft will automatically wind itself around the stick as desired.

When a sufficient amount of hair has been woven the ropes of crêpe are cut down, rolled up, placed in an enamel saucepan, well covered with hot water, and then boiled for not less than half an hour. It is important that the hair be kept well covered and additional hot water should be added periodically to ensure this. After boiling, the hair is removed from the saucepan, allowed to cool off, and, when cold, is placed in a fairly warm oven and baked for at least

## BOARDWORK OR "POSTICHE"

twenty-four hours. A good baking is essential to ensure the durability of the crêping.

Reference must now be made to a special form of crêpe-hair known as "half-crêpe." This is used principally for "inserted stems," shaggy wigs, etc. As the name implies, "half-crêpe" is a form of crêpe-hair in which approximately half of the hair only is crêped. For this purpose it is necessary to use hair slightly longer than for the full crêpé previously referred to. The hair used should, therefore, be not less than 12 in. in length, as half-crêpe made from hair shorter than this will be found to be useless for any purpose, except perhaps for scratch theatrical wigs.

The hair which has been hackled and clubbed is placed in the drawing brushes exactly as for the previous process. It is drawn out in bunches, and worked on to the threads in identically the same manner as for full crêpe-hair, *but with just one important difference—only half the length of each piece of hair is to be crêped.* Therefore, the operator stops weaving each piece of hair when half of it has been woven, the loose, unwoven end being allowed to hang free. The weaving proceeds, each piece being woven half-way, until all the hair is used up, when the rope is securely tied, boiled, and baked in precisely the same manner as for ordinary crêpe-hair. All crêpe-hair should be stored, in rope form, in a dry place until required for working up into *postiche*.

### Frames, Pads, and Frizettes

Before passing on to explain the various methods of weaving hair for purposes other than crêping, it is necessary to digress at this point in order to indicate some of the most common uses of crêpe-hair.

In addition to theatrical beards and moustaches, it is employed in the manufacture of hair pads, pompadour rolls and frizettes. Owing to changes in fashion, especially since the introduction of the short-hair mode, these dimensional devices have largely gone out of favour. But no *posticheur* can be considered proficient in his art who is unable to manufacture even what may be considered by some as obsolete forms of *postiche*. Fashion may conceivably decree a return of these or similar devices, and, moreover, many historical *coiffures* require the aid of pads and frames in order to increase the dimensions of the dressings.

Crêpe-hair is also used for covering hair frames. The frames can be obtained ready made, but uncovered, from various manufacturers. The covering of hair frames with crêpé is a comparatively simple job, and the student will soon become handy enough with thimble and thread to prepare frames efficiently for the wearer. (See Figs. 12 and 13.) The main difficulty with such work lies in matching the colours. It is important to have handy a cutting of the client's

own hair and to match the crepe-hair carefully with this before securing it to the frame.

The technique employed for hair pads is more involved, and requires a more lengthy description than that given to mere covering frames. Pads are usually made up in the form of torpedo-shaped rolls, the smaller ones being made up in sets of twos or threes. (See Fig. 15.) These are known as frizettes. The larger pads, known as pompadour rolls, are longer and fatter, and are made of sufficient length to cover the pompadour area, that is to say, to reach over the top of the client's head, but slightly forward from ear to ear. Many pompadour dressings require such



FIG. 12  
COVERED CHIGNON FRAME



FIG. 13  
COVERED FRIZETTE FRAMES

extraneous aids to give the desired height to the *coiffure*.

Pompadour pads and rolls (see Fig. 14) are made in the following manner.

The weaving sticks are set up as for crêping, the right-hand stick being provided with two winds of extra strong carpet thread. For dark hair pads, black thread should be used; for those of lighter colour, brown or buff thread, and for white or grey pads, white thread should be used. Then crêpe-hair of the colour required is freed from the threads upon which it has been woven, a sufficient quantity being carefully pulled out and afterwards hackled. The crêpe-hair, which after being hackled becomes full and fluffy in appearance, is then placed in the drawing brushes, or, alternatively, in the hackle, being kept firmly in the latter by means of combs arranged between the needles.

The weaving is commenced by drawing a very thin piece of hair. This first weft is for the loop of the pad, and the hair is worked in and out of the threads in the same way as previously directed for crêping hair. This preliminary weft should be approximately  $\frac{1}{4}$  in. in extent when finished.

Now for the next and succeeding wefts thicker pieces of hair are drawn. The weaving for the pad is now commenced. The crêpe-hair is inserted between

## THE ART AND CRAFT OF HAIRDRESSING

the threads, the piece of hair being held in the middle. It is important to bear this technical fact in mind, for here, in contradistinction to ordinary hair weaving, it is only the centre of the piece of hair that is woven, both ends being left free to provide the fluffy foundation of the pad or frizette. The weft itself is made by inserting the hair between the threads, taking the end over the upper thread, and bringing it through the threads

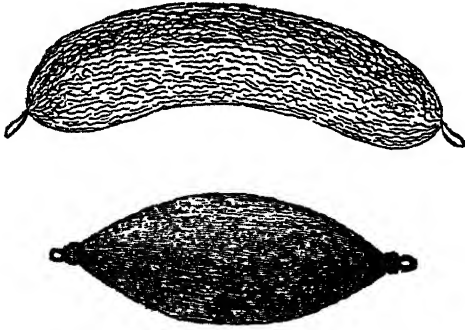


FIG. 14 POMPADOUR ROLLS

again, then under the bottom thread, back through the threads towards the operator, over the top thread, and again through the threads. Thus a letter M is formed which completes an individual weft, the fluffy ends being left free as stated. The weft is pulled tight, pushed up close to the loop section, and temporarily secured by means of the "jockey." The second weft is made in the same manner, *but its final disposition is different.* The first weft was set down and made a letter M; the second weft must be set up, making a letter W. Thus, by alternating each weft, the fluffy ends are dispersed around the threads. This method produces an equal amount of hair each way so as to provide a consistent foundation for the, to be rounded, pad. The weaving is continued, alternating weft as stated, until the desired length is reached. Owing to the final and peculiar shape of the pad, the actual length of the weft is invariably less than that of the finished pad. For example, a 6 in. pad requires but  $4\frac{1}{2}$  to 5 in. of weft, the extra inch or so being made up by the point when the pad is rolled into shape.

A pompadour pad may be as long as 10 to 12 in. when finished, so that the student must be careful lest he under-estimate, or, on the other hand overrun his weft. Having determined the length of the weft, the last piece of hair should be secured by tying it into a knot around one of the threads. For a pompadour roll, which should have a loop at each end, the method of finishing off is different from that for the smaller frizettes. A pompadour roll of, say, 10 in. should have a weft of  $8\frac{1}{2}$  to 9 in.; when this length is reached and the last piece of hair is secured, the fluffy ends now projecting out from the weft are lightly combed towards the right. The pad is rolled between the hands

in order to give it a nice roundness. The combing and rolling are proceeded with until a satisfactory contour is obtained, after which the extreme ends on the right are gathered together and woven on to the threads in a similar manner to that indicated above for the first weft. This is to provide a loop, but it also serves the purpose of gathering any would-be loose ends together. The pad is now cut down and the first and last weft are turned so as to form a loop. These loops are sewn in, a strong thread being advisable for the purpose. The pad is finally rolled up and down on the bench and any straggling hairs are afterwards cut off.

For finishing off frizettes, the method is as follows. After  $4\frac{1}{2}$  in. for a 6 in. pad have been woven and the last piece of hair securely fixed, the pad is cut down. The ends of the threads which were on the right hand are tied up securely close to the final weft. The pad is allowed to dangle from the hook in the weaving stick, the weft being combed in a downward direction. The combing must be accompanied with some rolling between the hands to produce the torpedo-like shape. A better and tighter shape can be obtained if the crêpe-hair is stabbed into shape. This stabbing is done with the ends of the coarse teeth of the comb, or, better still, by means of a hairpin, the points of which have been nipped off by the pliers. The jagged ends of the hairpin are excellent for stabbing the pad into a tight shape. The pad is revolved continuously as the stabbing or pricking goes on. When a satisfactory roundness has been obtained the tapered end is lightly pricked in and, if necessary, secured by means of a fine piece of silk. The loop end is then attended to and the pad is finished. Many hairdressers advocate baking these pads, in which event a pad is first placed

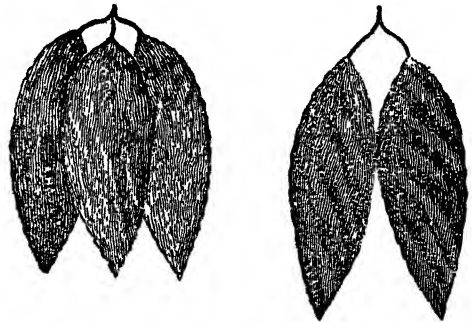


FIG. 15 FRIZETTES

in a cardboard tube, then placed into a warm oven and baked for 10 or 15 min. It is then allowed to cool off and is ready for sale. (See Fig. 15.)

If a more rigid form of pad is demanded it is advisable to use fine floral wire for weaving in place of one of the threads; otherwise the process is exactly as described for pads of ordinary strength and rigidity.



## BOARDWORK OR "POSTICHE"

### Some Other Uses for Half-Crêpe Hair

Half-crêpe hair previously referred to has a variety of uses. It may be used for the cheaper varieties of weft wigs, in which case the smooth end of the hair is woven on to the threads and the crêpe-end left free to provide the shagginess required, also it may be used to bulk marteaux, crêpons, chignons, and switches. In these cases, the half-crêpe is woven as for wigs and placed behind the *postiche*, except for switches where it is made up in the form of "inserted stems." These stems are made in much the same manner as that described for frizzettes except that half-crêpe instead of full-crêpe is used. Moreover, in making up inserted stems the *crêped end* is woven on to the threads and the smooth portion left free. When this woven stem is wound up the crêped portion is underneath and the smooth hair on top, thus a fullness is provided which renders the switch nicely proportioned yet light in weight.

Half-crêpe stems are also much favoured for bulking historical *postiche*, as the crêpe holds the hair powder better than straight tresses.

### METHODS OF WEAVING HAIR

The art of weaving forms a fundamental part in the manufacture of *postiche*. In fact, most forms of *postiche* involve the use of hair wefts. The four cardinal arts of the *posticheur* may be classified as (a) preparation of hair, (b) weaving hair, (c) knotting hair, (d) final dressing out of *postiche*.

The preparation of hair (a) has already been dealt with. Now the art of weaving (b), a knowledge of which is required early in the training of the *posticheur*, must be dealt with. Categories (c) and (d) will be dealt with later on, each class of work being taken in its usual order of progress.

It is necessary to emphasize at the outset the importance of good and careful weaving. This process must be still regarded as a handicraft, so much depending upon the dexterity of the operator's fingers and a good stock of patience. Hurried weaving must result in a clumsy weft, which, in turn, must result in badly constructed and inelegant *postiche*.

There are several methods of weaving hair, and these will be taken in turn. The hair to be woven is placed in the drawing brushes and a weight placed upon the topmost brush to hold the hair securely down. The root ends should be allowed to project over the edge of the bench to facilitate the proper drawing of the hair. The student is recommended to place a square of white paper underneath the brushes with the edge projecting over the edge of the bench. The ends of the hair are in this way rendered more visible to the operator.

The weaving sticks and clamps are set up at a dis-

tance of from 24 to 36 in. apart, according to the length of weft required and the latitude allowed by the size of the work-bench. Fig. 16 clearly shows the manner of setting up and the general appearance of the weaving frame. The right-hand weaving stick is grooved and carries three winds of weaving silk. This silk is specially made for the purpose, and No. 16 purple is recommended as best for all general weaving work. The left-hand or "back stick" is usually provided with a pinhead for holding the loop of the silks when fixed, and a wire winder. The latter is used to

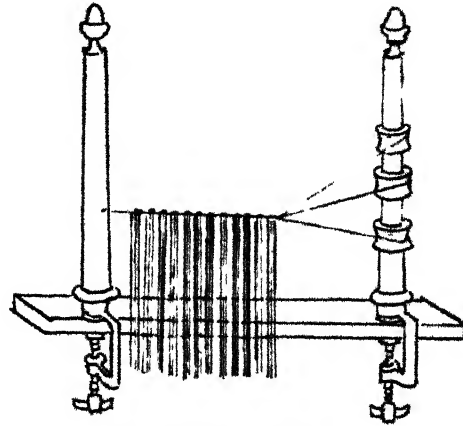


FIG. 16 WEAVING FRAME

wind, or run up the stems at a later stage of the proceedings.

To fix the silks the operator takes the three ends and ties these together in a secure knot. A slip loop, which should be about 1½ in. in length, is then formed and slipped on to the pinhead. The right-hand stick is next twisted round and the silks tightened up. Each silk has an equal degree of tension, but the whole should be neither too tight nor too slack. The operator will soon learn by experience the exact tension to be allowed, for silks too tight will easily snap and those too slack will kink up and mar the smoothness of the work.

Before weaving is commenced a "jockey" must be prepared ready for use. This is best made of watch spring (¼ in. gauge), two pieces or loops of which are tied together forming a heart-shaped spring vice, an ingenious contrivance doubtless known to every hairdresser.

### "Once-in" Weaving

The "once-in" weft is usually employed for close work and "top rows." The term "top rows" refers to the first 2 or 3 in. of weft made. "Top rows" are composed of very fine weft, so that when the weft is finally wound up and this portion comes, as it should, to the top or loop end of a switch, a fine tapering finish can be made.

## THE ART AND CRAFT OF HAIRDRESSING

In order to simplify the description of the following methods of weaving it is necessary to number the silks. Beginning at the bottom the silks should be considered as 1, 2, and 3, and these numbers will be used consistently in each of the methods described to designate the bottom, middle, and top silks respectively. The weaving is now carried out as follows.

The operator draws out a weft, usually consisting at first of a very few hairs, from the brushes. This weft is then held firmly between the thumb and first finger of the left hand and placed close to the silks near the looped end. The root ends of the weft should project beyond the tips of the operator's finger and thumb. The thumb and finger of the right hand are now brought

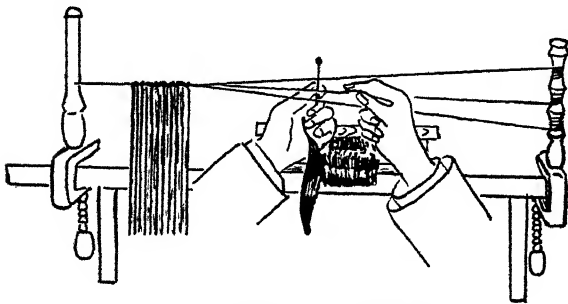


FIG 17 METHOD OF WEAVING

into use. Using the first finger of the right hand, the root ends of the weft are pushed between silks 1 and 2. They are then drawn forward through silks 2 and 3, as shown in Fig 17. The root ends are next turned (in a direction away from the operator) over the top silk (No 3), after which they are drawn through 2 and 3 once more. Finally the root ends are turned over the top silk (No 3) and drawn forward through the lower silks 1 and 2.

The weft is now made but it needs tightening up. This is done by holding securely the longest portion of the hair between the thumb and finger of the left hand. The weft is now drawn up close by simply pulling the hair held in the left hand *down*, allowing the hair held in the right hand to be drawn up close to the silks. The weft is then pushed along the silks towards its destination which, of course, is close to the loop on the left-hand stick.

The root ends should be drawn up as close to the silks as possible without endangering the security of the weft; usually about  $\frac{1}{2}$  in. of hair is left to project. The weft is now secured by means of the steel jockey, and the next piece of hair drawn. About the same quantity of hair should be drawn for each weft, and after practice the operator will find it easy to draw his wefts consistently. Irregular drawing will result in irregular work; thus every care should be taken to ensure even wefts. After about 6 in. of the weft has been done, the procedure for each weft being the same

as described above, the thickness of the hair can be increased, but, after this slight increase, the whole of the remaining wefts should be consistent in size. Each weft must always be pressed close to its predecessor so that the work is rendered secure and the subsequent winding facilitated.

### "Twice-in" Weaving

The "twice-in" weft, as its title implies, is a method where the weaving is put through the silks twice. Each weft is, therefore, increased in length by approximately doubling the number of its insertions.

The "twice-in" weft is commenced in precisely the same manner as the "once-in" weft, the movements, or insertions, between the silks following in the order given above. But in this case when the weft has been drawn through the lower silks instead of finishing at that point the insertions are repeated. Thus, after passing the weft through the lower silks 1 and 2 it is passed under No 1, brought through 2 and 3, turned over the top silk (No 3), then drawn through the lower silks 2 and 1, which finishes the "twice-in." The weft is then drawn up close to the silks as directed for the "once-in" weft, the short root ends projecting about  $\frac{1}{2}$  in. The correct formation of the "twice-in" weft can be tested by viewing it slack in the open silks. If the hair forms a letter M plus an extra inversion, viz. **MM**, or three inverted V's, then it is correctly made.

### Wig Weaving

Wig-weft, sometimes known as "thrice-in" weft, is that used for producing the wefts used in making wig wefts. Details of the actual making of these wigs will follow later on in the present section. Sometimes as much as 25 yds of wig weft or "crop," as it is frequently called, is needed for the making of a complete wig.

The wig, or "thrice-in" weft, is produced in a similar manner to that described for the "twice-in" weft, excepting that the hair is additionally inserted *once more* through the silks. Finish, as before, by drawing the ends through silks 1 and 2, thus a correctly made wig weft forms a double M, viz. **MM**.

The individual wefts must, however, be much firmer, a smaller quantity of hair being used for the insertions.

### Fly Weaving

"Fly" weft is so named because the root ends, when woven, are made to fly apart, or stand out from the main hair.

"Fly" weaving is very popular for "top rows" because it lies more closely and more compactly than the ordinary weft. The fly weft is produced in exactly the same way as the "once-in" weft previously described, *with one very important exception*. The exception is that instead of drawing the root ends *between the two*

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lower silks for the final movement, they are drawn through the two top ones, 2 and 3. This difference has the effect, when the hair is finally drawn up close to the silks of causing the root ends to "fly" in an

upward direction. When the whole weft has been completed and before cutting the silks, the up-standing roots must be pressed down on to the main hair by means of hot pressing, or pinching, irons

### THE USES OF HAIR WEFT

The various methods of weaving having been described, it is now necessary to indicate the principal uses of hair weft in the manufacture of *postiche*. Reference has already been made to weft wigs, and instructions in their manufacture will follow later in the present section, being included under the general heading of wigs. Apart from weft wigs, and possibly some forms of chignons, weft hair is used principally to make switches, wavelets, pun-curls, *marreaux* (mounted or unmounted), *cache-peigne* and other covered comb attachments, *bandeaux* and *crêpons*.

The humble, but formerly popular, switch or tail, as it is sometimes called, constitutes one of the first forms of *postiche* that the student will be called upon to tackle. The switch was the "sheet anchor" of the small hairdresser-*posticheur* who specialized in the making-up of "ladies' combings." The technique involved in making-up a switch is, however, by no means so simple as may be generally assumed.

Switches are made into stems, a method of mounting weft applicable to many other forms of *postiche*. Thus the student, having mastered the art of running up these stems, is better able to apply himself to making-up the more varied designs of hairwork.

The student is strongly recommended to employ any spare time he may have in making-up switches. This will provide necessary and useful practice in manipulation, and provide useful pieces on which to practise waving.

#### Making-up Switches

The main considerations in making-up a switch are *first*, to produce a nice-looking, well-tapered tail, *second*, to obtain strength and durability; *third*, to ensure that the finished article is supple, so that the wearer is able to arrange it satisfactorily. These considerations are dependent upon the length of the hair and its preparation, the fineness of the weaving, the care bestowed upon the winding of the stems and the final fastening-off and looping.

It is imperative that, however many stems may be included in a single switch, each stem be as fine and supple as possible. The thickness of a stem can be varied by means of judicious winding; for example, close winding is apt to make thick and stubby stems, whilst a slight easement during the winding will extend the length of the stem but will also tend to render it thinner. The student is advised, therefore,

to adjust his technique carefully, so as to obtain a thin, flexible stem.

In order to make the following instructions as simple as possible it is necessary to proceed on the principle of the greater including the less, dealing first with the three-stem switch, then with the two-stem switch, and, in conclusion, with the one-stem switch.

Care in the selection of the hair for switch-making is essential, but when switches have to be made up from combings the requisite selection becomes impossible, in which event the student should take especial care in the preparation of the combings. The hair, after hackling, should be divided into various lengths, the shortest hair being rejected or put aside for *crêping*. Short hair, except when used sparingly, tends to render the finished switch unusually stubbly in appearance and destroys its flexibility in wear. A useful expedient adopted by many hairdressers is to keep a stock of spare combings. These, which can be purchased from time to time from clients, should be hackled, washed, turned, clubbed and afterwards stored. The value of such a stock becomes manifest when it is found that any combings being made up are too short or otherwise inadequate. The spare stock may then be drawn upon and used as extra hair to be added to the switch. Careful matching and mixing are, of course, essential in these cases.

Whether combings or cut hair are used the following method of procedure will be found quite satisfactory. The student should prepare his tresses for a three-stem switch by taking 1 oz. of 24 in. straight hair, 1 oz. of 22 in., and 1 oz. of 20 in. Next divide the 24 in. hair into two sections ( $\frac{1}{2}$  oz. in each), and likewise divide the 22 in. hair into two equal sections. Then mix one section of 24 in. and one section of 22 in. hair together. Having thus divided and mixed the hair, it is now ready for the final subdivisions necessary for the separate wefts as required for three-stems.

The 24 in. hair ( $\frac{1}{2}$  oz.) is now divided into three sections, one section of which should be slightly heavier than the others. Thus two equal sections and one slightly heavier are obtained. These sections, as all others, should be temporarily tied and kept separate. The 24-22 in. hair, previously mixed and now weighing 1 oz., is divided into three equal sections. The 22 in. hair ( $\frac{1}{2}$  oz.) is also divided into three equal sections, and finally the 20 in. hair (1 oz.) is likewise divided. The student has now twelve sections of hair,

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which should be carefully tied and placed aside to avoid confusion of lengths

The weaving frame is now set up, the three silks looped and made taut, and the largest of the 24 in hair sections placed in the drawing brushes. This hair is then woven on to the silks, commencing very finely and maintaining a fine weft until some 3 in of weaving is done. This 3 in of fine weaving constitutes the "top row," and here the reason for using the heaviest section of 24 in hair first becomes obvious. The first piece of weft should be at least 2 in longer than the two succeeding pieces of weft, so that, in the final winding, the extra length of weft is used to enfold the stem junction, thus providing a "top row" for the whole switch

Having woven the principal "top row," the student continues weaving with the 24 in hair already started, gradually thickening the weft as he proceeds. When the section of 24 in hair is exhausted, one section of the 24-22 in is then taken and woven, followed by one 22 in section, and finishing with one section of the 20 in hair. The weft should be maintained at a fair thickness until just before the end is reached, when it should be made finer. The last weft should be locked either by tying a knot in the hair or by carrying the end of the weft back and bringing it through between the two previous wefts and then pushing the wefts close together.

The weft should now be rolled around the left-hand weaving stick by twisting the sticks slowly towards the left, allowing the weft to coil around the stick. The weft just completed represents stem No 1. Two more stems, therefore, have to be made.

The silks are now ready to receive stem No 2, which is commenced about 4 in. from the left-hand stick with a fine weft, using another section of the 24 in. hair. The "top row" weaving should occupy an inch. After the top row, the weft is slightly increased until the 24 in hair is exhausted, then the 24-22 in. hair section is woven, followed by the 22 in., and finally the 20 in. as before described. Thus stem 2 is completed and the frame made ready for the final weft. The third stem is woven in precisely the same manner as directed for the previous ones, commencing with the "top row" and proceeding in order with the various lengths of hair. Thus the student has used for each single stem four sections of hair, ranging in length from 24 to 20 in., each section being woven in the order given, the longest hair, whether comings or cut, always being used for the "top rows."

The completed weft is now unwound from the sticks, the latter being clamped far enough apart to allow for a full extension of the weft. The root ends are then carefully pressed, using hot pinching irons, and the work is ready for cutting down. The wefts are separated by cutting the silks, care being taken to

secure the ends of the latter. These must be tied securely, but should not be pulled so tightly as to alter the shape of the weft, a mistake all too frequently made

### Winding Up a Switch

To wind up a switch satisfactorily considerable dexterity is necessary. The stem should be wound up in such a manner that when, after the switch is finished, the fingers are passed along it, it feels tight and even to the touch, yet flexible enough to tie into a knot

Reference has already been made to the winding handle, which is situated in the top of the left-hand weaving stick. This device, usually made of strong wire, runs through the stick itself, one end of which is in the form of a handle, the other end terminating in a hook. Sometimes a twisting or winding machine is employed for winding up switches (see Fig 10, page 3), but equally good results can be obtained by means of the winding handle referred to

The process of winding is carried out in the following manner. First fix the weaving stick so that facility of movement is assured, with the operator sitting down immediately in front of the stick. The hook projecting from the winding handle should be in front of the stick and facing the operator. Then place over the hook a piece of black tape, silk cord, or eyeglass cord, whichever is preferred. The cord should be used double for a one-stem switch, so that a loop is formed which is attached to the hook referred to. If a winding machine is used, first take the interior of the machine out and wind around the drum a sufficient quantity of silk cord. Replace the drum and pass the end of the cord through the centre aperture and allow about 20 in. of cord to come through whereupon to wind the stem. Care must be taken to employ only the exact length of cord required to make a single stem. This is specially important when double cord is used, as the loop is already formed, and if care be not taken this loop may be either too long or too short when the end of the work is reached. The length of cord required for a single-stem switch is determined by the length of the weft, usually based on the proportion of one in three, that is to say, if the weft (not the hair) is 24 in. in length, the length of the cord required will be 8 in. For both three-stem and two-stem tails, however, it is advisable to work with single cords, the final loop being made in the last phase of the work.

The weft is now spread out in readiness, the operator placing it on his lap, with the root-end projections facing downwards. This is important, as these root ends must be wound into the root of the stem so that they are not visible in the finished article. A needle is prepared with strong thread, well beeswaxed, ready for the sewing, which is commenced by securing the

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end of the longest piece of hair weft (i.e. stem No. 1), to the end of the cord. It must be emphasized that it is the extreme end of the coarse part of the weft which is first secured, the fine "top row" always coming last in the winding process.

The end of the weft having been secured as stated, the extreme end of the cord is held firmly between the thumb and first finger of the left hand. The winding handle is then turned quickly in a leftward direction until the cord, which must be held perfectly taut, is tightly twisted.

The cord, still held taut, is then twisted leftwards, but this time the weft is also twisted, so that it winds around the cord in an upward direction. As the twisting proceeds the thumb and first finger of the left hand are allowed to ascend so as to be always held tightly on to the weft as it is wound. The thread attached to the needle should accompany the weft in its upward journey so that it is in a position ready to sew the weft to the cord at intervals of about 1 in. As the winding proceeds it will be necessary occasionally to twist the winding handle leftwards. The process of winding the weft actually unwinds the cord so that it is essential to counteract this by occasional rewinding.

The winding is continued until the entire weft is wound up, but in the case of stem No. 1 (the one now being wound) at least 2 in. of weft must be left unwound for the time being, this is presently to be used as the "top row." When the required amount of weft has been wound up it is sewn securely and fastened off, and the cord is severed 2 to 3 in. above the weft to allow for the winding of the final "top row."

Having made stem No. 1, the other stems are then wound up, doing each one separately in the manner directed for the first stem. But for stems Nos. 2 and 3 the whole of the weft must be wound, securely fastened, combed out, and pressed with the hot pinching irons. About  $\frac{3}{4}$  in. of cord should be left for these stems.

Stem No. 1 is now taken, the cord of which is secured to the hook as before. Then take stems 2 and 3 and sew the free ends of the cords of these to the cord around which stem 1 is wound. This joining of the three cords must be securely done, the wefts being evenly placed together before making the joint. Any extraneous cord ends of stems 2 and 3 are now trimmed off and the first part of the "top row" of stem 1 is twisted round the joint just made. When about 1 in. of the "top row" has been thus twisted a few stitches are made to secure it. The main cord is then cut, leaving sufficient, when doubled back, to form the final loop, and to allow for the rest of the weft to be twisted up.

This part of the process requires great care as the good appearance of the switch may be marred by a careless finish. The loop is formed, and the now doubled end is stitched as closely and neatly as possible.

Then the remaining "top row" is carefully, but tightly, twisted around the looped cord until all is wound up. The finish, or "collar," of the switch should be made as secure as possible without untidily bulging (See Figs. 18 and 19, also New Methods, etc., on page 71). The final piece of weft should be held down tightly by the finger and thumb of the left hand, whilst with the right hand the needle is applied. Fine, almost invisible stitches should be made



FIG. 18 SWITCH TOP  
(OLD STYLE)



FIG. 19 SWITCH TOP  
(NEW STYLE)

Finally, the operator should twist several strands of thread around the base of the loop. A few cross stitches will hold these strands together and a nice finish be obtained.

The switch should now be carefully combed free of any tangles and the loop end pressed with hot pinching irons. Before applying the hot irons it is advisable to cover the hair with a paper cornet, afterwards pressing evenly the weft around the base of the loop. The finished switch should be nicely tapered in appearance as shown in Fig. 20.

For the sake of better appearance it is advisable when making up grey or white switches to use a white cord and loop, and also to use sewing thread to match as nearly as possible the colour of the hair. Alternatively, covered loops may be used; for example, the usual black cord can be neatly covered with silk or hair in a shade to match the colour of the switch. A covered loop is made in the following manner.

When the final loop is ready to be formed the cord



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should, before it is doubled, be twisted slightly by means of the winding handle and the hair or silk wound around it. If hair is used a couple of fine strands will be found sufficient to cover the cord, but it should be wound closely and smoothly so that the colour of the cord is entirely obliterated. The covered cord is then doubled into a loop and the weft sewn around it in the manner described above.



FIG 20  
A FINISHED  
SWITCH

### Two-Stem Switch

The technique employed in making up a two-stem switch follows precisely that described above for the three-stem switch, with this difference, *that only two stems are woven*. The first piece of weft is made 2 in. longer for the extra "top row". In the preliminary preparation of the hair it is necessary to divide the lengths of the hair to be used into two sections of each length, instead of three as indicated for the three-stem switch. The final winding, the attachment of the second stem, and the fastening off, are precisely the same as described above.

### One-Stem Switch

The one-stem switch is, of course, the simplest of the three forms. In this case only one stem is woven, commencing with a "top row" of 2 in. of the longest hair. The hair of different lengths is woven in the usual order, viz. the longest hair first, then the intermediate lengths, and finally the shortest hair. The winding of a one-stem switch may be done slightly closer than for switches of more than one stem. This procedure is advisable to avoid making the stem too long and the switch too lanky in appearance.

The winding in this case is carried on without interruption as no attachments have to be made. The final looping and fastening off are carried out precisely as described for the other forms of switches.

An alternative method of top fastening will, however, be given at a later stage, and the student is referred to page 71 for this.

### Pin-Curls, Pin-Waves, and Eye-Pieces

Pin-curls have a variety of uses. As pin-curls they may be used as side-pieces to be worn in front of the ears; as fringe-pieces, they may be worn on the forehead; the larger variety, dressed as puff-curls (rolled instead of frizzed), are usually adapted for additions

to the *coiffure* in the form of top-curls or embellishments to the chignon.

Pin-curls have been largely superseded by pin-waves, in which form the hair is waved and not curled as hitherto. Pin-waves are used as side-pieces, being water-waved and brought forward in a variety of shapes on to the cheeks, or, if made smaller, they may be used as eye-pieces and worn so as to fall in an attractive manner over the eyes, that is to say, they are placed in the *coiffure* at a point above the eyebrows and brought forward on to the forehead, sometimes coming right down to the eyebrows.

In whatever form these pin-pieces are fashioned they give plenty of play to the fancy of the *posticheur* and the whims of the client. If made light and finished neatly this variety of *petite-postiche* is usually popular and remunerative.

To make a pin-curl a sufficient quantity of short hair is prepared, hackled, clubbed and placed in the drawing brushes. The hair should be approximately 6 in. in length for forehead-pieces and 4 to 6 in. for short, frizzy curls, but longer hair (usually 9 in. hair) will be required for puff-curls and for wavelets with curled ends. For small pin-curls 2 in. of weft is usually sufficient, for larger ones 3 to 4 in. of weft, whilst for the puff-curls and wavelets 4 to 6 in. of weft will be required.

The requisite quantity of hair having been placed in the brushes, the waving frame is set up and prepared as for switch weaving. Commence with a "top row" of extra fine weaving, after the first  $\frac{1}{2}$  to  $\frac{3}{4}$  in. the weaving may be made thicker, but in no case as thick as switch weft. When the weaving is finished the weft is wound up in the following manner.

Having first pressed the hair with the hot pinching irons, commence by sewing up the weft flat, making, as it were, a pyramid of weft, the base of which should be  $\frac{1}{4}$  in. wide. The weft is folded backwards and forwards, each new fold being made narrower than its predecessor. When about six of these folds have been made and sewn together take a long, fine hairpin and push the points through the top fold of the sewn weft. The points of the pin are then bent over and closed together securely with the pliers. Next the rest of the weft is twisted around the pin, being wound up as described for a switch stem. The "top row" must be tightly secured to prevent any movement of the weft upon the pin.

Another method of winding up pin-curls, etc., is as follows.

First take a hairpin (about 6 in. in length and made of fine wire especially adapted for *postiche*), and fix the loop end to the hook of the winding handle of the weaving stick. A small loop of string passed through the loop of the hairpin and attached to the hook provides a handy "jigger" for winding the pin without

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twisting the metal itself. The extreme ends of the pin are then turned up with the pliers and the coarse end of the weft inserted over the angle thus made. The ends of the pin are now bent right over level with the straight portion of the hairpin, and finally the whole is pressed close together. The hairpin thus becomes the cord or root of the stem, and the weft is wound around the pin in the manner previously described for switches and securely fastened.

A variety of pin-curl known as the "sweep's brush" is contrived by first making the usual weft, but before the latter is cut down the hair hanging down from the silks is cut off to within  $\frac{1}{2}$  to  $\frac{3}{4}$  in. of the weaving. The weft is then cut down and wound in the manner described above. When finished, the hair stands out exactly like a "sweep's brush."

A further method of winding and finishing off pin-curls, etc., will be found on page 71.

The pin-curls require dressing out, and this is done after they are made. There are several methods of achieving the required waves or curls, some of which have already been described under the heading of Preparing Curly or/and Wavy Hair, on pages 17 and 18 of the present section. Further methods of curling specially suitable for pin-curls will be found in Sections IV and V, Ladies' Hairdressing and Waving the Hair respectively. The student is referred to pages 194-200 and 268 to 271 for details of these methods.

Puff-curls are prepared by the piping method described on page 18. Pin-curls of the frizzy variety can also be made by first preparing the hair as for puff-curls and afterwards dispersing the puff. This is done by means of a tail comb, taking small sections of the puff in the teeth of the comb and combing out each section. The effect is to disperse, or break up, the puff into a series of ring-curls. If the whole is given a few shakes, the ringlets become a mass of *négligé* curls, interlocking each other in an amazing manner.

## "MARTEAUX"

The *marteau* is perhaps the most popular of the simpler forms of *postiche*. It is conceived not as a mere ornamentation, like the pin-curl for example, but more as an article of utility. Nevertheless, it has largely superseded the switch because it combines utility with a certain amount of ornamentation. It is more adaptable than the orthodox style of switch and, as will presently become manifest, it can be made up in several forms. The *marteau* may be contrived with one or two loops, or may be mounted on a back, or side, comb, or attached to a hair slide, or some other fixing device, as desired.

There is no stem required in a *marteau*. A switch, on the other hand, depends for its shape upon a stem; it is, literally speaking, a "tail," and, like all tails,

### Curling by the Paper and Pinching Mode

A further method of curling employed for pin-curls and bunches of curls, and sometimes for wigs, is as follows. A small curl peg, or even a lead pencil, and some tissue-paper cut in a triangular shape, the sides of the triangle being about 3 in. in size, are all that is required. Now take possession of the hair and curl it around the curl peg. Next slip the hair off and hold it in the left hand while placing the curl in the centre of the triangular piece of paper, then bring each side of the paper over the hair and screw the paper up at the ends to keep it secure and press with a warm pair of pinching irons. Great care must, however, be exercised to see that they are pinched flat, otherwise the hair will come out of the paper oblong in shape instead of as a nice round curl. Dress out in whatever mode is desired.

Pin-waves, wavelets and eye-pieces are best prepared by means of water-waving and finger curling, a process explained in Section V, Water-waving, etc. The student is referred to pages 262 to 268 for the full details of the more modern aspects of this art.

### Bunch of Curls for Top Dressing

These may be made in several ways, and are principally used for high dressings—hence their name.

Although the style is not popular to-day, the student must embrace all possibilities in the art of *postiche*. The most useful and adaptable method of making them is by first making a long row of weft, sewing the middle of the weft to the centre of the silk cord of the length desired, winding up as a switch and making a loop, and then winding up the other end and finishing this in a similar manner. A stem of curly hair which may be dressed out in any conceivable shape is thus obtained.

requires a root or tapering foundation. The *marteau* is constructed out of a piece of weft, but is worked flat, its utility depending upon a workmanlike finish and the ease of attachment to the client's own hair.

Like the switch, it can be made up from the client's own combings. The basis of the *marteau* being weft hair, the preliminary procedure is precisely that adopted for making switches, except that, as a rule, less hair is used. A *marteau* should never carry more than  $\frac{3}{4}$  oz. of hair, except in rare cases where it is to be used as a complete chignon. Owing to its adaptability it is possible for the client to wear two separate *mariteaux* at one time; for example, one fixed over each ear and the two swathed together around the back of the head.

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Hair from 10 to 14 in in length will be found most suitable for this class of work. If curly or wavy hair is used, 10 in will be found quite a serviceable length. The hair, having been hackled and clubbed, is placed in the drawing brushes. The weaving is commenced with a "top row" of fine weft, which should be twice the width of the size intended for the *marteau*, or twice the width of the comb or slide to which the *marteau* is to be affixed. The rest of the weaving should be coarse, but always sufficiently fine to ensure a neat finish. When the weaving is completed and the weft has been pressed and cut down, the hair is sewn up. The sewing up will vary according to whether the *marteau* is to be looped or attached to a slide

or comb. Therefore, it is necessary to indicate the various processes in turn—

### "Marteaux" with Loops

A *marteau* of 1 to 2 in in width is the usual and most convenient size. Therefore, let it be assumed for the sake of an example that the *marteau* is to be 1 in in width when sewn up and finished. The weft in this case would be from 10 to 12 in in length. The student will find it easier to work on an even number of inches, plus a margin over to allow for turning.

Thus, assuming a 10 in piece of weft is required, it is advisable to make it  $10\frac{1}{2}$  or  $10\frac{3}{4}$  in to allow for turning. The weaving, having been completed, is pressed and cut down as for a switch. The weft is then measured and the number of folds calculated. Allowing for the 1 in. *marteau* and given a 10 in. weft, there will be, of course, ten folds.

The sewing up is commenced by folding over  $\frac{3}{4}$  in of the *coarse end* of the weft. This portion should be folded inwards, that is to say, the root ends of the weft should come together. The doubled weft is then sewn securely. The weft is next folded section by section, each section being carried around the preceding one. Each section is securely sewn before the weft is folded again. The weft is thus worked flat, and each section sewn down on to its predecessor, so that only the top of the weft is visible, the long hair being smooth both sides of the *marteau*. The student must take care to work tightly and neatly, keeping each fold evenly in position. After the first three or four folds the inch width will be obtained, and this width must be maintained to the very end.

The "top row" will, of course, comprise the last two folds, and these require to be neatly sewn. The last fold should be secured by means of the over and

over stitch, which gives a better and stronger finish. When the sewing is finished, the last thread being locked by looping it over the needle, it will be necessary to make a loop, or loops, for the *marteau*. For a 1 in *marteau* one loop is sufficient, and this is placed in the middle of the "top row" of the weft. For wider *mardeaux* two loops will be required, and these are placed one at each end of the weft. The illustration, Fig 21, clearly shows the finished *marteau* with loops in position.

The loops are made with sewing silk, which may be sewn in before the "top row" is in position, or preferably added when the "top row" has been finally secured. The silk is inserted, double, at the desired points in the "top row" of the weft, and then again inserted at about  $\frac{1}{4}$  in from the first stitch, leaving the silk loose. Some hairdressers prefer to use a small curling pipe and work the loop over that. When the stitches are made secure the pipe is withdrawn and the loop is finished by means of a buttonhole stitch, commencing close to the weft. The buttonholing is continued until the entire loop is covered, and is finished off by making a few extra stitches in the weft to secure the job. The *marteau* is combed through and the top pressed with the hot pinching irons.

### "Marteaux" on Combs

It is frequently necessary to mount *mardeaux* on combs, for this purpose either a back comb or side combs may be used. The material used in the manufacture of combs, whether of tortoiseshell, horn, or celluloid, precludes any penetration by the needle, therefore, some means of securing the *postiche* to the comb must be provided. For this purpose either galloon (a kind of braid used in wig-making) or foundation netting is used. Galloon is recommended as being stronger in wear and easier to mount. A piece of galloon is selected just twice the width of the top part of the comb. The exact length of the comb is measured off, the galloon folded double, lengthways, and each end sewn up securely. The edges are trimmed off and the galloon turned right way out. Thus a cover for the top of the comb is made. This is slipped over the top of the comb, and then secured by making a fastening between each separate tooth of the comb, an operation demanding great care lest the teeth of the comb be broken. Careful manipulation with the needle and thread, drawing the edges of the galloon together between each tooth and stitching it together, effects the desired result, and a strong foundation for the *marteau* is produced. If a piece of foundation net is used, a strong piece should be selected, the meshes of which should be of sufficient size to enable the teeth of the comb to penetrate.

The net is drawn tightly over the back of the comb and secured by sewing it neatly along the full width of

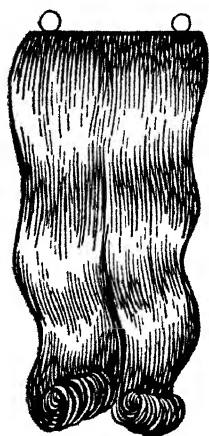


FIG 21  
"MARTEAU" WITH LOOPS



## BOARDWORK OR "POSTICHE"

the comb. Then the ends are tucked in and secured with a few stitches. The stitching should be done on the *back* of the comb so that when the *postiche* is mounted the sewing is no longer visible.

The *marteau* is then made as follows. A weft is prepared as before indicated, but before the weaving is commenced it is essential that the width of the comb to be used be determined. The "top row" should be twice the width of the back of the comb, plus  $\frac{1}{2}$  in. to

along the top *inside* edge of the comb and neatly secured to this part. The whole is fastened off, the weft again pressed, and the *marteau* is ready for wear.

A useful expedient to prevent the galloon or net slipping or to secure the *postiche* more firmly is to drill two holes in each end of the back of the comb, and as an additional security fix the *postiche* through these by means of strong thread. A small fretwork drill is usually employed to make the holes.

### "Marteaux" on Pins

Some clients have a predilection for *postiche* that is attached to hairpins. The weight of even a small *marteau*, however, precludes the use of the ordinary wire hairpin for any such purposes of attachment. Therefore, as a compromise, the horn or bone hairpin, or three-pronged comb, is frequently employed whereon to mount *mardeaux*. Small switches are sometimes also mounted in this way. For small curled *mardeaux* there is much to be said for this device.

In cases where such pins or prongs are used it is necessary for the head or top of the pin or prong to be



FIG 22 "MARTEAU" MOUNTED ON SLIDE

allow for finishing off. The rest of the weft is as usual. Having woven, say, 13 in. of weft, this is pressed and cut down. The sewing up is commenced as described for a looped *marteau*, but in this case the weft is folded backwards and forwards, *not round and round as previously indicated*. Thus, when the sewing is completed, all the weft can be seen from the back neatly stitched together. The first fold should be slightly narrower than the width of the comb, and when the "top row" is reached there is usually  $\frac{1}{4}$  in. to spare. This excess is turned under and secured to the rest of the weft.

Some hairdressers prefer to commence sewing the *marteau* to the comb before the two "top rows" are reached, a method to be recommended. Thus, the sewing up proceeds until only the two top rows are left, when the weft is pressed, placed on the back of the comb, and sewn to the galloon. The weft is sewn so that the last folds come on a level with the top edge of the comb. Then the unsewn "top rows" are carried

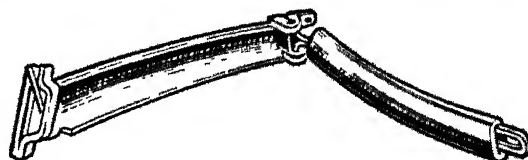


FIG 23 "NIXON" "POSTICHE FIXE"

first covered with galloon as described above for the comb, and here it is advisable to drill two holes in the head of the pin to prevent the galloon slipping. The amount of weft that can be carried by a pin is, of course, less than for a normal-sized comb, and the weight of the hair must be regulated accordingly. The "top row" should here again be a little more than twice the width of the head of the pin.

The weft is sewn up round and round as for a looped *marteau* until the two "top rows" are reached. The weft is then sewn on to the galloon at the edge along the top of the hair, and finally the two "top rows" are carried around the pin head. The sewing in such a case must be neatly done, as the finish will be visible and each side should present the same neat and even appearance.

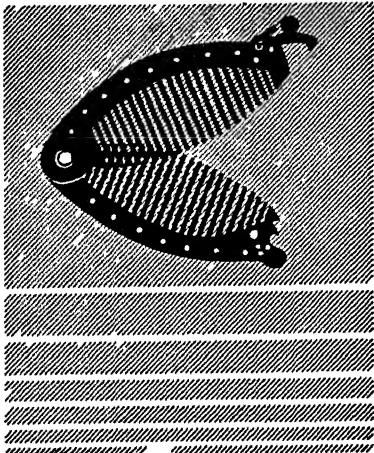
### "Marteaux" on Slides and Mechanical Fixers

Perhaps the most favoured mounting for *mardeaux* is the hair slide. It is possible by means of the hair slide to provide ornamentation to the *coiffure* and at the same time conceal the incidence of the *postiche*. The width of the *marteau* is determined by the *inside* width of the hair slide. The inner side, if a slide with an appended decoration is used, is first covered with

## THE ART AND CRAFT OF HAIRDRESSING

galloon, but if an ordinary simple hair slide is used a series of small holes may be drilled along its length to take the thread

There are, however, many excellent pattern slides



BARRETTE FIXE-CHIGNON  
DE J. LECLABART

FIG 24

now on the market which carry an inside flange to which can be secured any form of small *postiche*. Again, there are many ingenious devices, *postiche-fixe* so-called, some of which are illustrated above. These are provided with thread holes or double grips to

which the weft is secured. Fig 22 shows the finished *marteau* as mounted on a hair slide.

The method of sewing up for mounting *mardeaux* on slides, etc., is largely determined by the exact nature of the device employed. For example, for an ordinary hair slide the weft is folded round and round as indicated for a looped *marteau*. The top of the weft is afterwards fixed to the inside of the slide. For patent slides, or fixers such as the "Ninon" (Fig 23), the same procedure should be adopted, but for larger

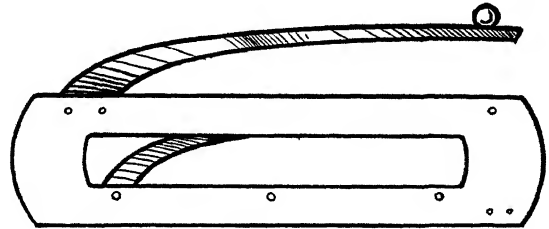


FIG 25 TOUPÉE HOOK ADAPTOR

slides and fixers, such as Leclabart's *Barrette* (Fig 24), or the *Toupee* hook (Fig 25), the method of sewing up described for mounting on combs must be followed. The weft in this case is folded backwards and forwards so that the sewn weft is visible on one side. This sewn, or under, side is placed flat on the fixer and secured by means of strong threads. *Mardeaux* mounted on any of these devices will be neat in appearance, and may be secured to the client's own hair without any danger of dislocation in wear.

### WEFT CHIGNONS ON COMBS

A still further use for hair weft is found in the making up of chignons. The chignon (*chignon* = nape of neck), as its name implies, connotes a form of *postiche* worn on that portion of the head between the crown and the nape of the neck.

A favourite method of mounting a chignon dressing in the days of long hair, and one with which the student should be acquainted, was to attach a quantity of weft hair to a back comb. In the case of a weft chignon straight hair is usually employed and is dressed in coils or rolls as desired. The more modern form of chignon is knotted, and as such comes into another category. Reference will be made to these more intricate dressings and the requisite instruction will be found later in the present section. Meanwhile it is necessary to describe that form of chignon composed of weft hair and mounted on combs.

The chignon is woven and sewn up in the manner already described for mounting *mardeaux* on combs. Actually, of course, the chignon here described is nothing more or less than an extra-large *marteau*, but owing to the extra width, length, and bulk of the chignon, as compared with the *marteau*, it is essential

that great care be exercised in making it up. Usually it is necessary, in order to obtain a serviceable chignon, to employ not less than 3 oz. of hair, the shortest of which is not less than 20 in. in length.

To ensure a well-balanced chignon it is imperative that the sections be evenly folded, and that the weaving be made as regular as possible. Assuming a chignon comprising 3 oz. of hair, it should be woven as follows.  $\frac{1}{2}$  oz. 24 in. hair for "top row," which should be twice the width of the top of the comb to be used,  $2\frac{1}{2}$  oz. of 22 in. hair, which should follow on in the weft. The weaving, except for the "top rows," which should be extremely fine, should be fairly thick, and when finished will measure approximately 18 in. This gives, assuming the comb to be 3 in. wide, six sections or folds. It is essential to measure the weft before cutting down, and to secure if possible an even amount. The weft, after pressing, is cut down and (for the example here used) the first section folded in and sewn. This first fold should be  $2\frac{1}{2}$  in., and not 3 in. The wisdom of making the first fold slightly smaller becomes evident as the sections are folded, for by the time the "top rows" are reached the spare  $\frac{1}{2}$  in. will

## BOARDWORK OR "POSTICHE"

have been used up in the process of turning the corners. The sections are sewn up as previously directed until only two are left. These are sections 5 and 6—"top rows." Before attempting to sew these "top rows," the sewn weft is placed on the comb, which, of course, should be covered with galloon as for *mardeaux*, and sewn securely to the top of it. The "top rows" are finally sewn down on to the top inside of the comb, and the work finished off by the over and over stitch. The hair is combed through and the weft well pressed with hot pinching irons.

### Chignons Made with Switches

Quite a variety of chignons can be made up by means of switches. These chignons were once popular on account of their variation of design and their absolute neatness when finished.

They can be made with 2, 3, 4, 5, 6, or indeed any number of stems as desired. It is proposed to give just a few examples to enable the student to obtain the necessary practice. Taking them in order, a two-stem chignon can be made with a cable coil and simply twisted around and pinned into position. Another method is to make a cable coil for about one-third of the length, then tie a knot, and finish off as a cable coil. When twisted round, the knot will be in the centre of the cable, making a nice design. Again take a two-stem coil and tie a knot rather loosely near the top, then tie another knot a little lower down, give them a loose twist around the shape, and pin the ends underneath. A further method, making a tighter knot with the two-stem coil, is to tie in three knots and twist around into shape. It should be stated that all these chignons made with coils may have curls at the ends, and these curls may be placed anywhere as desired.

Three-stem designs also give scope for a variety of modes. The simplest design is to make a three-stem plait which is twisted into a round shape and pinned down. Another design is accomplished by making a cable of two of the stems, threading the three-stem through the cable stem at every other turn or division of the cable, and leaving the single coil rather loose. The single coil is then twisted around, forming a round or elongated design as desired. Thus with the added

number of coils the number of designs is increased at will. It is impossible to give all these in detail, and the following example of a rather difficult but very pretty and effective design, formerly used for evening, Court, or bridal *coiffures*, must suffice.

First take a four-stem plait that has been well creoled, and plait the four stems for three-quarters of the length of the hair. Then take the third stem from the top on the right side and pull out to form a loop. Repeat this on the left side, pull out another stem two divisions below the one last taken out to form another loop, and then repeat on the left side. When this is finished it should show a four-loop design with a four-stem plait around, and if the ends are curled the design is well worth accomplishment.

A five- or six-coil stem can be made to embrace all these designs with the addition of extra designs for the extra coils. Indeed, many of these *postiche* designs are made into the elongated chignons which cover the whole of the back of the head.

### Chignon of "Marteaux"

This style of chignon allows a wide field for taste in design, as the *marteau* may be arranged in so many different ways. It may be sewn to a frame, or several *mardeaux* may be sewn together, or placed upon watch springs that have been previously covered with galloon. A cross-shape chignon is a very popular mode, as it allows no less than eight *mardeaux* to be sewn to it, and is exceedingly light to wear and pretty in design.

### Frame Chignon

For this purpose it is best to use a frame with a hole on the side through which it is proposed to place the coil. The loop end of the switch or *marteau* is passed through this hole and made secure. Any additional or curly section can be made either with *mardeaux* and secured on, or, better still, the weft can be sewn up in the *cache-peigne* mode to the shape of half the chignon, and then the chignon lightly sewn to the frame; this method is preferable because it allows the curls to be easily removed for the purpose of dressing and cleaning.

## "CACHE-PEIGNE"

The *cache-peigne* form of *postiche*, extremely popular before the War of 1914-18, is an interesting variation of the chignon mode previously described.

*Cache-peigne* literally means a hidden comb, or a covered comb, and although reference has been made to forms of *postiche* mounted on combs, etc., the *cache-peigne* involves such a different technique from that already described, that it must be treated as perfectly distinct from all other chignon dressings.

The *cache-peigne* is a most useful form of *postiche* being so adaptable. It can be made from either straight, wavy, or curly hair, and by its peculiar construction its shape can be altered at the will of the wearer. Its flexibility depends upon that well-known principle of hair mounting, viz. the diamond-shaped foundation. The advantages of this particular foundation are its hygienic properties, complete ventilation and possibilities of extension.

## THE ART AND CRAFT OF HAIRDRESSING

The method of making up the *cache-peigne* is as follows

First prepare 4 oz of varying lengths of taper hair, preferably wavy or curly, ranging from 14 to 22 in. in length. When this has been clubbed, place in the drawing brushes ready for weaving. The weaving frame is then set up with silks in the top and bottom grooves, but with fine floral wire in the middle groove. Commence to weave, employing the "once-in" weft and maintaining a regular thickness from start to finish. No "top row" is needed for the *cache-peigne* mode, but, as always, the longest hair should be woven

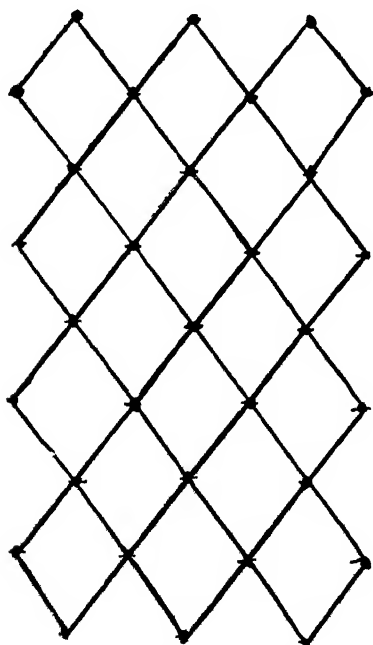


FIG 26 DIAMOND-SHAPED MESH WEFT FOR "CACHE-PEIGNE" FOUNDATION

first, following on with the shorter hair as directed in switch-making. When the weaving is completed the weft is thoroughly pressed and cut down

The weft is now sewn up into a diamond-shaped foundation. Before the sewing is commenced the width of the finished mount must be decided upon. The success and efficiency of the *cache-peigne* depend particularly upon the accuracy of the measurements and exactness of the folds. The mount, when completed, should be approximately 7 in. long, and  $3\frac{3}{4}$  in wide. The normal shape of the mount can be varied to the discretion of the student; for example, it may be long or diamond shaped

When the shape and size of the mount have been decided upon, the weft is folded into equal sections, which should be slightly longer than finally required, since the stitching and meshing will tend to reduce the final size slightly.

If the final mount is to be diamond-shaped the sec-

tions will not, of course, be equal, but will commence with a small fold and increase as the centre of the shape is reached, and then decrease as the opposite side is made. The student is advised to rely, at first, upon a square or an oblong and take equal sections. The weft is now sewn up to produce, when pulled out, a diamond-shaped mesh (see Fig 26)

To obtain this the weft is folded into equal sections thus—

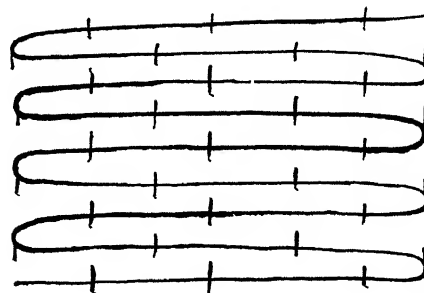


FIG 27 WEFT FOLDED FOR SEWING INTO DIAMOND MESH, STITCHES TO BE MADE AT POINTS INDICATED

The first two folds are then taken, the end of fold No 1 being sewn to the end of fold No 2, as shown in diagram. Then folds Nos 1 and 2 are sewn together at points an equal distance apart as shown. The third fold is then taken up and stitched at intervals exactly in the centre of the first row of stitches, as shown in the diagram. This process is repeated, each fold being taken in turn and stitched at alternating points. When the last fold has been similarly stitched and the whole is stretched out, the weft comprises a series of diamond-shaped meshes. The stitched points should be damped and pressed with warm pinching irons.

The *cache-peigne* may be mounted on a comb or not as desired, and the weft secured to it. But it is advisable not to mount the *cache-peigne*, as its flexibility is largely destroyed by the rigid comb or slide. Loops may be added, or, preferably, the *postiche* is secured to the client's hair by means of hairpins or a toupée hook.

After pressing, the *cache-peigne* is ready to be placed on the block for curling, waving, and final dressing out.

### Torsades

Another device constructed from hair weft is the *torsade*, which is really a two-stem swathe. The stems can be made up either in the form of switches or *mardeaux*, or may comprise a tress of hair knotted on to a small piece of foundation net.

The technique involved in making up switches and *mardeaux* has already been described, so that repetition here becomes unnecessary. The art of knotting hair on to a foundation will be described under the heading of wig-making, to which section the student is referred for exact details of the art.

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As a rule, however, *torsades* are made up from hair weft, which explains the inclusion at this point of this form of *postiche*.

Two representative patterns of *torsades* will now be indicated so that the student may become acquainted with the main principles involved. Designs of exquisite beauty are possible to the artistic *posticheur*, the *torsade* naturally lending itself to much originality in construction and design.

**A Torsade with Curled Ends.** This is an elegant design for evening wear, so constructed that only the hair is shown, consequently, no loop or other attachment has to be covered over when it is worn. The *torsade* is made with four *mardeaux* sewn together, one *mardeau* being taken from each side over to the opposite side. (See Fig. 28, which clearly illustrates this design.) The ends may be curled by the curling irons, paper, or pinching, or they may be curled by the boiling and baking process (see section on Preparing Hair). When this system is adopted it is best to plait the longest part of the hair in three stems first, and then roll the extreme ends up on the curlers, after which they are boiled and baked.

Another method of making this *torsade* is to knot sufficient hair rather thickly upon a piece of net 2 in. by 1 in., and make the four divisions afterwards. If this system be adopted it is best to prepare the hair, by boiling and baking, before knotting it upon the net.

Out of the many qualities of hair, wavy hair of fine texture is considered best for this work. If wavy hair is used the work is done in precisely the same way, but the hair is water-waved in four sections and the ends curled. Finger waving in the manner described on pages 194 to 200 is the best method to adopt for curling the ends. The hair is fastened to the malleable head or cushion with toilet pins. Those used by laundresses are the best for this purpose, as they are larger

**Torsade with Bunch of Curls in Centre.** This design is extremely useful and ornamental, especially when the student is desirous of executing a *coiffure* on Grecian lines. The width of this *torsade* is usually about 4 in. It is best fixed to the top of a chignon



FIG. 28. TORSADE WITH CURLED ENDS

frame so as to allow a nice coil effect to appear at the sides and near the neck.

The curls may be either pinned on to the frame or sewn on separately, or alternatively, a small *cache-peigne* may be sewn in the centre.

It will be noted by the student that the *torsade* may be used as a separate form of *postiche*, or as an auxiliary to the *cache-peigne* or some other form of chignon.

### Clips with Steel Combs for Holding "Postiche" Curls, etc., when Dressing Them

A most useful device for dressing out *postiche*, such as switches, *mardeaux*, *torsades*, and curls can be devised with two pieces of flat metal in the form of a right angle, with a metal comb fixed to one end. This is placed in the drawer of the work-table, and when the drawer is closed the comb section is exposed. Upon this is placed the *postiche*, which is gripped into the teeth of the comb, thus almost any form of *postiche* can be brushed or dressed out without any fear of it slipping.

## THE ART OF WIG-MAKING

The art of wig-making represents the advanced phase in the manufacture of *postiche*. So far the student's attention has been directed to the easier and simpler forms of artificial hair work. Almost all the foregoing technique has had reference to *postiche* based on hair-weft. It becomes necessary now to deal with the more involved forms of *postiche*, including those having as their basis the technique of knotting. A knowledge of knotting is essential to the art of wig-making, although, as has already been indicated, some of the cheaper classes of wigs, e.g. scratch, practice, and stage, are composed mainly of hair-weft.

The art of wig-making involves a detailed and technical knowledge of the manufacture of all forms of wigs, weft and knotted. It comprises, in addition

to full-size wigs, all forms of semi-wigs, such as toupées, scalpettes, and transformations. Also various forms of foundational *postiche*, such as knotted partings, drawn-through partings, fringes, bandeaux, *mardeaux*, chignons and neck-pieces.

### Knotting

Before the student can hope to become a proficient *posticheur* he will have to master the somewhat delicate operation of knotting. For the complete mastery of this branch of his art the student will require almost unlimited patience. Good eyesight is imperative owing to the close and exacting nature of the work. The conscientious student will soon become interested in his work and delight in putting



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forth his best endeavours. The soundest advice that can possibly be given to the would-be expert knotter is to "hasten slowly." Speed can only come with assiduous practice, and practice makes perfection.

For the purpose of knotting, needles or hooks of various patterns and sizes will be required. Different

be employed, but specially constructed foundation nets are recommended as more serviceable and adaptable for all general purposes. The kind of net most favoured by *posticheurs* is known as caul net (a cap-shaped net) being finer in texture and more suitable in mesh than any other variety of foundational device.

For the purposes of practice, pure and simple, the student is advised to use odd pieces of foundation net. On no account should the student's early efforts in knotting be made on a full-sized wig. A small piece of net should be placed on the wood block and secured to it in a convenient manner by means of block-points.

Straight hair about 5 or 6 in. in length is best to commence with, a sufficient quantity of which is placed, ready clubbed, in the drawing brushes in the same manner as for weaving. Select a knotting needle or gauze hook suited according to the mesh of the net and firmly secure the needle into the wooden handle provided.

### How to Make a Single Knot

The student should first try to make what is known as the "single knot." This is the simplest form of knotting and is done in the following manner.

First a small piece of hair, in a like quantity as for the "top row" of hair weft, is drawn out of the brushes. The hair is then doubled over at the root end, making a loop of the hair about 2 in. long. The piece of hair is held securely between the first finger and the thumb of the left hand. (See Fig. 29.) The knotting needle is held between the first finger and the thumb of the right hand. The needle is inserted into one of the meshes of the net and allowed to pass out at the next mesh. The needle should be inserted with the open part of the hook upwards so that it passes easily through the meshes. The needle having been inserted in the manner stated, it is ready to receive the piece of hair. The loop of hair, held in the left hand, is now brought forward and placed over the hook. The hair having thus been "caught" must be held perfectly secure. The operator now gives a twist to the knotting needle so that the open part of the hook is turned *downwards*. The needle is then drawn back through the net again, bringing the hair with it. Care is necessary to avoid confusion in the meshes of the net as the needle is withdrawn.

The looped hair is now through the two meshes, the hook being attached to it. The needle is now given a slight turn and unhooked from the hair and pushed forward *through the loop* so as to allow the hook to catch the double ends of the hair, which up till now have been held in the operator's left hand. A slight twirl is given to the needle by which movement the hair is firmly engaged on the hook, and then by a backward movement of the right hand the ends of the hair are drawn through the loop and pulled firmly.

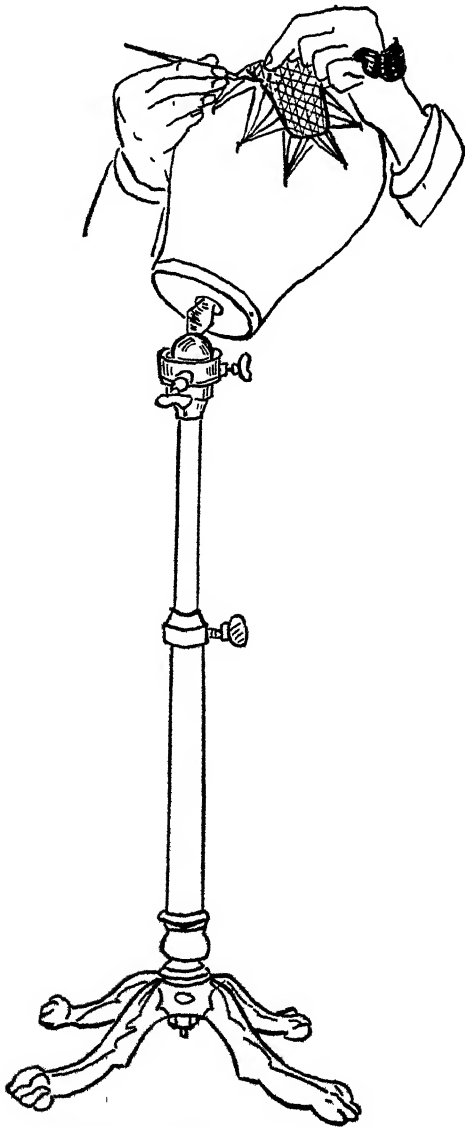


FIG. 29 THE PROCESS OF KNOTTING

hooks have to be employed according to the kind of foundation used. For example, in the finer work, such as partings and knotting upon fine foundation nets, a gauze hook should be used, whereas for coarse-meshed cotton or silk nets a knotting needle should be employed.

Various kinds of foundations are used in wig-making. For cheap stage wigs calico foundations are sometimes employed. For ordinary wigs galloon may

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A single knot has thus been formed, and the hair is securely fastened to the mesh line of the net

After a little practice the student will obtain sufficient dexterity to make single knots fairly quickly. The needle and the finger will in time work in harmony, and each knot will, as it is made by the needle, be tightened by a slight pull of the fingers, as it were, in one movement. At first, however, the student may find it necessary after making the knot to lay aside his needle and then tighten the hair with his fingers, a procedure necessarily slow and laborious but inevitable to the beginner

### How to Make a Double Knot

Double knotting is so named because actually a *double* knot is tied, thus rendering the hair absolutely secure. But this security is often obtained at the expense of unsightliness. The double knot is less easily concealed and for this reason the single knot is mostly favoured. For the sake of strength and durability double knotting is much employed over a substantial part of the foundation, and single knotting employed for the more visible portions of the wig.

In making a double knot the student proceeds as instructed for single knotting, viz first inserting the needle, catching the looped hair, pulling the loop through, etc. But when he comes to the movement

where it is required to draw the ends through the loop the technique is different. The hook is pushed forward through the loop in the manner directed above for making a single knot, but *instead of drawing the ends of the hair completely through the loop, a second loop is now formed* with the hair so far drawn through. The hook is now pressed forward again, this time through the *second loop*. The ends of the hair, which are still held in the left hand, are now caught by the hook and drawn completely through the loop. The piece of hair is then pulled tightly down upon the mesh line of the net. Thus a double knot has been tied and the hair securely locked into position.

The student, having mastered the intricacies of both the single and the double knot, is well on the road towards wig-making. Before, however, he is called upon to tackle full-sized wigs he will be required to exercise his skill upon fringes, transformations, and other varieties of semi-wigs, thus proceeding step by step through the smaller and simpler forms of *postiche*, ultimately reaching the status of the complete wig-maker.

It is necessary, however, before proceeding to describe the technique involved in making semi-wigs, to say something regarding foundations. Obviously, all forms of *postiche*, whose constructions are based upon knotting, require some sort of foundation upon which to secure the hair.

## THE USES OF GALLOON

Foundations for wigs and semi-wigs are constructed principally from a specially made gauze or net, and the kind of net required for any particular variety of *postiche* will be indicated as the various processes are explained. The foundation net is sometimes edged and strengthened with galloon. The galloon is also used to encase wire or steel springs, the purpose of which is to give the required rigidity, shape and comfort to the wig. Whilst the use of galloon has been largely superseded since the introduction of hair and silk nets, especially for fringes, etc., it is still required for full-sized wigs. Galloon, with or without springs, should always be sparingly used to avoid unduly overloading *postiche*. Modern wig foundations are much lighter and neater in construction than those of a few generations ago, an improvement due to the introduction of finer nets and to a more careful use of galloon.

The galloon (*galonner*—hair band) is in the form of strong silk braid of various colours. It is made in various widths, ranging from  $\frac{1}{4}$  in. to 2 in. The wider forms are seldom, if ever, required in modern wig-making. The exact width used depends upon the nature of the *postiche*, the size of the springs to be covered, and the requirements or eccentricities of the client.

As references will continually be made to the need

for springs in the various forms of *postiche*, it becomes necessary at this stage to instruct the student in the art of covering springs with net or galloon.

### How to Cover Springs

Careful attention must be paid to the selections of springs of suitable sizes for the job in hand. Heavy wig work requires a heavier spring than, say, a fringe or a bandeau. The exact lengths used must depend entirely upon the measurements of the client's scalp, about which something will presently be said. There are several kinds of springs used in wig-making, those most favoured being made from watch springs, whale-bone or piano wire. Watch springs are, however, the most serviceable of the three varieties mentioned. The springs should, of course, be covered with galloon of a similar colour to that used in the foundation net, the whole being shaded appropriately to the colour of the hair required.

Taking first the covering of watch springs, and having decided upon the number and length of springs necessary to the job, the student cuts the pieces of spring accordingly. A slight excess of the actual length required is advisable to allow for rubbing down or bending over of the ends. By means of the pliers

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the piece is shaped to the block, giving it the desired curve. The jagged ends of the piece are then rubbed smooth, which is easily accomplished by rubbing the ends on a stone, using a rotary motion. Alternatively, the ends may be turned over, this is accomplished by placing one end in a gas flame until it becomes red hot, and whilst red hot the end is turned over and clipped tightly, using a pair of fine pliers for this purpose. Immediately this is done the hot end is placed into some sealing-wax, a sufficient quantity of which is allowed to encase the turned ends. Some hairdressers prefer not to turn the ends over, in which event, after rubbing the rough edges off, the end of the spring is held in a gas flame for a moment, and whilst it is hot a small piece of leather, which has already been gummed, is pressed firmly over the end. When dry, the leather is neatly trimmed and a small piece of fish skin, oiled silk, or gold-beater's skin is wound over it. This acts as a protection, and prevents the spring cutting through the galloon when the *postiche* is being worn.

The spring is then ready for covering. Springs for the lighter forms of *postiche* should be covered with only one piece of galloon. A piece of galloon slightly wider than the width of the spring is therefore selected. It is sewn over and over on the top side of the spring, the ends being neatly turned in and finished as flat as possible. For heavier work, such as big transformations and wigs, a larger piece of galloon may be used. A piece of galloon is cut a little more than twice the length of the spring, the galloon is now folded over the spring and securely sewn along the folded edge. The ends are afterwards turned back and joined together in the middle, so that all folding and stitching will come, when finished, on the inner or block side of the *postiche*. The whole piece of galloon is finally secured by making a series of strong Z stitches, thus ensuring a neat finish.

Another method is first to hem the galloon at one end of the spring, to sew down in a secure manner, and then to wind the galloon round and round the spring until it is covered. The galloon is stitched at intervals, and a flat hem made at the finishing end.

Still another method is to first make a galloon sheath, place the spring within it, and neatly finish off the open end.

Sometimes galloon is dispensed with altogether, and in such cases, but where springs are used, the springs are covered with a piece of foundation net. A piece of net slightly more than double the width of the spring and slightly longer is cut ready. The spring is placed within this and the net rolled around it. The edges of the net should be made wet, an expedient which enables the ends to be turned in more easily. Alternatively, one end of the piece of net may be sewn up and the spring placed in position, the rest of the net being afterwards folded over and secured. Careful sewing is essential in order to properly secure the net, small stitches along the outside of the spring will be found more efficacious than the long zigzag stitches advised in the case of galloon.

Narrow strips of whalebone may be used instead of metal, and these are covered with galloon, or net, in the manner already described for watch springs.

Piano wire is also frequently used, but more especially for semi-transformations. When this material is used the lengths required for the job should first be determined and a sufficient number of strips of wire cut, allowing a slight excess in length for the purpose of turning the ends. The ends of the wire are made red hot and turned over to form a small ring by means of which the wire is secured to the mount. The wires are first secured to the foundation by the ringed ends, and when in position the edges of the galloon or net are sewn down over the wire, which must be entirely concealed.

## HOW TO MAKE FRINGES

One of the most popular forms of foundational *postiche*, and one dependent upon a knowledge of knotting, is the fringe. These fringes are made upon a net or gauze foundation with or without galloon. They are simpler in conception and design than semi- or full transformations, and the student is recommended to commence the manufacture of knotted *postiche* by applying himself to the making of simple fringes.

In making a fringe, indeed, as in all forms of foundational *postiche*, the student's first task is to obtain correct measurements of the area to be covered on the client's head. The designing of a particular fringe-piece, the exact shape and size of the foundation required, depend almost entirely upon the measure-

ment taken. Before a house can be built plans have to be prepared by an architect. The *posticheur* has to become both architect and builder. The ground, i.e. the scalp, has to be measured out, plans have to be prepared, namely, the shape and size of the *postiche* to be determined. It is only after these preliminaries have been carefully carried out that the actual making of the *postiche* can be commenced.

Measurements for a fringe may be taken in two ways. First by means of a tape measure, in which case that position of the forehead and front part of the scalp to be covered is carefully measured off. If the hair has been lost and the client desires a fringe-piece to take the place of the hair removed by baldness, or to improve upon nature by concealing a high forehead,



## BOARDWORK OR "POSTICHE"

it is necessary to determine the original hair line of the client's head, or to arrive at an imaginary outline for the forehead. The space is then measured off, the exact details noted, and the whole design sketched out on paper. A replica of this design or plan is then outlined on the frontal portion of the wood block and the foundation accordingly built upon it.

The second method, and one generally favoured, is to prepare a paper pattern. To cut a pattern for a fringe foundation first take an oblong piece of thin, but strong paper. Then fold the paper in two, the fold marking the centre of the forehead. The paper is now cut along one edge, cutting from the fold towards the ends, shaping the forehead line as correctly as possible. The paper is then opened out, placed on the client's forehead, carefully noting where the line is in unison with the hair line, temple portions, etc. The paper is then folded again and, where necessary, the edges trimmed to the correct contour. (See Fig 30.) The forehead line having thus been determined, the depth of the mount must be decided upon. The ends are now shaped accordingly and the back line cut straight along. The pattern should now look something like this—

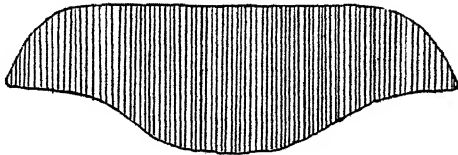


FIG 30 FRINGE FOUNDATION  
PATTERN SHAPE

The shape produced is that of a normally shaped fringe, but the pattern may be varied in size and contour, according to whether any extra covering is required, either in the width or length of the mount. For example, it is sometimes necessary to extend a fringe-piece well down over the sides of the head, or, maybe, to increase the depth of the mount to cover an abnormally domed but hairless forehead. In any case the efficacy of a fringe depends upon a correctly shaped foundation. Considerable ability in designing is essential, so that the *postiche* will blend in with the natural growth of hair.

It is now necessary to build up the foundation or mount, and this is done in the following manner.

The original paper pattern should be endorsed with the name or code number of the client, and afterwards carefully filed for future use or reference. But for immediate use an *exact copy* of the pattern must be made. This should be cut from a softer kind of paper than that used for the original. This soft pattern is slightly moistened with a sponge and pressed firmly on to the block in the exact position in which it will eventually be worn on the client's head, namely, the

forehead position of the block. Care should be taken not to tear the pattern, nor must it be allowed to crease.

### Making a Foundation

The foundation may be made with or without galloon, as desired. Fringes are preferably made on foundation without galloon owing to the need for lightness and naturalness, a method now also adopted for fringe toupées, semi-transformations and transformations. But in the two latter cases it is necessary to place a piece of galloon near the front to form a bind, at the end of which a spring is attached. Thus a grip is provided, making for a better fit. The galloon prevents the net from stretching owing to the heat and the perspiration of the scalp, also it saves unnecessary wear and tear. The student should necessarily be *au fait* with every method, whether old or new, not only because the demands of the public are varied, and many aged clients prefer the old type of fringe, but also because the efficient *posticheur* is efficient simply on account of his extensive knowledge of alternative technique, and his ability to execute jobs by any method.

### Fringe Foundation with Galloon

To make a fringe foundation with galloon means actually that it is composed of net but edged with galloon. The paper pattern having first been moistened and placed on the block, in the manner directed above, the student's next task is to prepare the galloon edging. A narrow galloon is selected, the end of which is placed in the centre of the *back*, or straight edge of the pattern. Then follow the edge line of the pattern until again arriving at the starting point. The ends are then placed together, sewn, and securely fastened. Next take a few block-points (a box of which should have been placed in readiness) and drive these into galloon to secure it temporarily to the block. Extreme care must be exercised that the shape of the mount be maintained and the galloon edge kept exactly true to the pattern underneath.

The mount must now be braced, a task requiring great care because the bracing must be done without altering the contour of the mount, and the correct tension maintained at all points. Thread a needle with strong cotton, used singly; cut a fair length of cotton and tie a knot at the end of it. Now drive a block-point down on to the centre of the block  $1\frac{1}{4}$  in. exactly below where the centre of the front of the fringe is intended to be. Then bend the block-point down on to the block and draw the cotton under it so that the knot at the end of the cotton is secured. The cotton is then looped over the block-point to render it absolutely secure. Now take out the block-point, previously and temporarily placed in the centre of the

## THE ART AND CRAFT OF HAIRDRESSING

point of the galloon, and pass the needle through the hole. The galloon is then drawn down into position and the cotton looped around the other block-point. Thus a single brace or stay is made. It is necessary, however, to make each brace either threefold or fivefold to produce a sufficient hold and to obtain a satisfactory tension. This is done by bringing the cotton already secured to the block-point back to the galloon, inserting the needle about  $\frac{1}{4}$  in. to the right of the first brace. It is then brought back, looped over more around the block-point, and then taken to the left side of the first brace, and the needle again inserted through the galloon  $\frac{1}{4}$  in. to the left. After this the cotton is again looped around the block-point. Thus a threefold brace is made, more stays may be added if necessary, but three are usually sufficient for a small job. When each brace is finished the block-point should be bent and the head of it driven into the block.

The bracing is proceeded with at various salient points around the mount, and the block-points removed from the galloon, the mount being drawn into its correct shape. The student is referred to page 40, Fig. 29, where a fringe foundation is shown braced ready for knotting.

The mount, having been properly braced, is now ready for the process of stitching on to the foundation net. A piece of net or gauze of sufficient size is cut and placed completely over the whole mount and temporarily secured to the block by means of the block-points, which are placed *outside* the galloon edge and bent slightly over. For ease of working the operator now takes the block and places it conveniently on his knee and commences to stitch down the net. The stitching is commenced at the right-hand corner of the *inside* edge of the galloon. The stitches are sewn close together and must not be allowed to show underneath which in the finished job is the visible side. The sewing proceeds towards the left-hand corner, and when this is reached the block is

turned and the rest of the edge sewn in a like manner. The block-points are now removed from the net and the outside edges of the net trimmed neatly round. Sufficient net edge should, however, be left to turn under when stitching it to the *outer* edge of the galloon. This outside edge of the net is now sewn neatly to the outside edge of the galloon, turning the net under as the stitching is proceeded with. Before knotting is attempted the mount should be pressed with hot irons.

### Fringe Foundation without Galloon

To make a fringe foundation without galloon, that is to say, purely and simply a net foundation, it is necessary to select a piece of strong, and preferably stiffened, net. This is first shaped and then placed evenly and smoothly over the paper pattern and secured to the block by means of the block-points. Now take a needle, using double silk (the same colour as the net) and commencing at the back of the mount, proceed to thread the silk in and out of the meshes of the net around the edge. Thus by following the edge of the pattern an exact outline of the fringe shape will be obtained. The insertions, to ensure a secure finish, should be taken a little beyond where the silk was first inserted. The edges of the net are now trimmed off to within, say,  $\frac{1}{4}$  in. of the shape. This edge can be finished off by means of a button-hole stitch, in which case the double silk already inserted in the meshes of the net should be taken up as each stitch is made and thus used as a basis for the button-holing. Alternatively, the raw edge may be left until the knotting is commenced, in which case it is doubled under and knotted in neatly with the hair.

The foundation is now braced in the manner indicated for the galloon mount, but in this case the cotton should be carried under the outside edge of the net, brought back over the edge and secured to the block-points. Care must be taken not to strain the foundation in any way.

## KNOTTING A FRINGE

The foundation having been prepared, braced and pressed, the block is placed on to an adjustable holder and the knotting commenced. Fig 29, page 40, shows a fringe mount with the block in the correct position for knotting.

The principal consideration in knotting, once the actual making of the knot has been mastered, is to imitate the natural tendencies of growing hair. The secret of success in all forms of *postiche* lies in the ability of the *posticheur* to arrange the hair so that it follows a natural direction. A slight variation in the shape of the pattern may be necessary to obtain a

more natural looking fringe. For example, the fringe foundation pattern, as illustrated on page 43, is based upon a curved outline, but by making the ends a trifle more angular the student is enabled to dispose the hairs in slightly different directions, an expedient frequently necessary to obtain a natural blend of hair at the sides. The hair knotted along the two angular edges of the foundation, which will be the side hair in the finished fringe, should be inserted so that it lies at right angles with these edges.

The knotting is commenced at the sides and the hair should be knotted downwards; that is to say, in

## BOARDWORK OR "POSTICHE"

a direction away from the centre of the fringe, proceeding gradually round from the edges towards the middle, or parting, of the fringe. The hair is thus made as if growing naturally from the parting towards the side. Single knotting is advised for fringes, each knot being pulled up tightly. The centre hair, especially if it is to be worn pompadour and minus a parting, should be knotted in a forward direction.

The front hair should be about 6 in. or 7 in. in length, and preferably of the curled or wavy variety. Longer hair may, as desired, be knotted in the sides, as this hair will afterwards be dressed into the natural *coiffure*, and in this way help to secure the *postiche* in position.

The hair at the back of the fringe should be moder-

ately long so as to blend in with the top dressing or be carried over into the chignon.

Special care should always be taken to have the hair knotted close to the edges of the foundation, in this way helping to conceal the mount.

### Weft Fringes

Fringes may also be made from hair weft, in which case the foundation should be of the diamond mesh wire variety—the construction of which has been explained on page 35—especially for *cache-peigne* dressings. For fringes the technique involved is precisely the same as for the *cache-peigne*, so far as the foundation is concerned, but shorter hair should be used for the purpose of making fringes.

## DRESSING OUT FRINGES

One of the most important phases of *postiche* is the final dressing out of the work. Fringes are seldom worn in the straight mode, curling or waving is therefore necessary. This is best done by means of water-waving and finger curling, a process which it is necessary now to explain.

For dressing the more elaborate forms of *postiche* the student is referred to Section V, Waving the Hair—VI, "Postiche" Dressing, and Section VI, Competition and Fantasy Hairdressing, etc., pages 334 to 353.

### Water-waving a Fringe

Before commencing to water-wave a fringe it is important to see that it is pinned in a correct position on to the malleable head. First, each side of the parting must be pinned securely, then the ends of the parting are pinned tightly, one side of the foundation is then pulled down tight to the block and the ends made secure. The temple points are pinned down in a like manner, and the opposite side finished in the same way. This may seem superfluous to the student, but it is most necessary in order to keep the proper shape of the foundation, otherwise, when the water-waving is finished and the fringe dried and dressed out, the foundation may be all in creases and out of shape entirely, in consequence of which the work may have to be done all over again.

There are two distinct methods of water-waving, irrespective of the style desired, and these are as follows. First thoroughly wet the hair, for which purpose the comb is dipped into a jug of hot water, the comb is frequently dipped into the water so as to keep the work wet and to make the wave. This system makes the work very flat and smooth, but the wave may be deepened by pushing the waves closer together before tapering or pinning the work into position.

Keeping the hair down to the block is accomplished with lengths of tape and some toilet pins, the end of the tape is fastened with a pin and the tape pinned down in the dip of every wave to keep it in position. The tape should not be fastened too tightly, otherwise a mark will be shown upon the hair, which blemish should be strictly avoided.

Some water-wavers taper the hair down first, afterwards lifting the hair into waves, but students are advised not to attempt this slovenly method.

The second method of water-waving, and one that is mostly practised by the *posticheur*, is as follows. After the fringe is properly secured to the malleable head the hair is thoroughly wetted and combed through. Then it is waved without adding any more water to it at all, and the waves simply pinned into position.

Should the student find that the hair inadvertently adheres to his fingers, a small amount of brillantane should be used as a preventive.

One of the most pleasing features of this method of water-waving fringes is that it causes the hair to stand out in the most natural manner.

Another method of dressing fringes is known as the dry and fluffy mode, and when this is adopted the hair is curled upon wooden curlers. The hair must, however, be curled under, afterwards damped, and dried in the oven. When ready, all the curlers are removed and the hair thoroughly combed and brushed. The hair will then fall into waves, which are afterwards taped down, then damped and dried, and finished off with a little brillantane.

### Finger-waving a Fringe

This style of waving plays an important part in the dressing out of fringes, transformations, pin-curls, *marisoux*, and in fact nearly every form of

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*postiche* It can be employed whether the hair is wet or dry

To give the student the easiest method first—finger-waving, dry—which is to take a piece of hair that has been curled on a curler and unwind it loosely, it is necessary to see that the waves fall into their proper place. They are then pinned down on to a malleable head, and a lovely wave the size of the curler from which it has been taken will be produced.

The next method consists in taking a curl from a similar curler, but this time to make a larger wave. Fasten the dry curled hair to the malleable head, then take the extreme end of the hair and frizz it underneath, holding the hair very firmly with the left hand and give the hair a light pull with the right hand. Thus the first wave is produced. Now take possession of the hair with the right hand and give it a tight pull with the left hand, pin that wave down. Then take possession with the left hand and pull tightly with the right hand, pin down again, and continue this process to the end, and a lovely large wave will result. If the wave is not the exact size desired, re-comb the hair and commence the waving in the same manner, but making it the size required.

### Finger-waving (Wet)

To finger-wave the hair wet is an exceedingly advantageous method with light fringes, pin-curls, the sides

of transformations and chignons. It is presumed that a pin-curl is to be dressed into one or two waves, but with the ends curled. Commence by making the hair thoroughly wet, then take charge of the ends of the hair and curl them with the fingers with as much curl as is desired. Then proceed to wave by holding the hair with one hand while it is pulled with the other either to the right or left, whichever way it is desired that the wave should fall. Afterwards pin the *postiche* upon the cushion and place it in the oven to dry.

When dry, take it out of the oven and frizz it underneath, place into position again and make it fast with pins. Next sprinkle it again with water, and once more place in the oven to dry. When dry, comb out and a very nice effect will be the result.

### How to Take Creases Out of Foundations

In order, when necessary, to reshape the foundation and to remove all creases, the foundation is first wetted and then turned upside down. The hair is thus placed nearest the malleable head instead of, as normally, next to the foundation or net. It is then pinned down into the desired shape. In order to do this accurately the student must either have the pattern of the fringe or its original measurements before him so that it can be pinned to its proper shape.

## CRÉPON OR POMPADOUR FRINGE

This design represents a mode that may be used for two entirely different purposes. Either as a *crépon* for placing underneath the front of a lady's own hair that

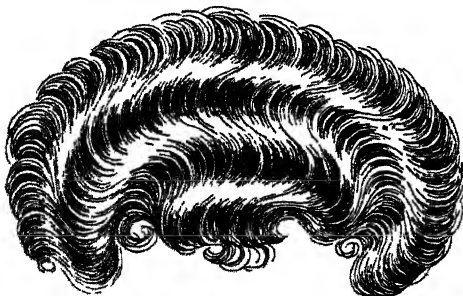


FIG 31 POMPADOUR "POSTICHE" WAVED

is thin, or as a pompadour fringe, and can be made either with weft or knotted upon a foundation of net. Net foundation is best because a better shape can be

obtained by its use. These fringes are usually made with from  $\frac{1}{2}$  oz. to  $\frac{3}{4}$  oz. of hair, 10 in. to 12 in. long, and well tapered. Each side is well knotted in the slanting mode, so that each knot shall cover the previous one and prevent any net showing when the hair is brushed back. When knotting the very front knot the first row should be slanting one way, the second row slanting the opposite way, each row of knotting being in the reverse order until the centre is completed. The work is then turned over completely, and some very fine knots made with short hair upon the front edge of the galloon. Thoroughly press the knotting and the foundation with a warm iron to give a good finish, afterwards water-wave and dress out.

If to be used as a *crépon* the fringe is made in a similar manner, but not quite so much hair is necessary. A row of fine weft *crêpé* hair is finally sewn to the back of the foundation to produce the required bulk.

## BOARDWORK OR "POSTICHE"

### A LIGHT FRONTLET OR BANDEAU

This is a form of *postiche* which is exceedingly useful for elderly ladies who are very thin in front and desire just a piece of light, soft hair to go underneath their cap, or in front of their own hair, it is also much lighter in construction than a fringe. It is disposed so that all the waves are dressed to the forehead, while the ends are fastened to the hair at the back.

This frontlet is made with three or more rows of hair weft, according to thickness required, these are sewn flatly together first, and are afterwards sewn to a piece of galloon. The hair should be 8 in. to 10 in. taper, but the frontlet is finished off by knotting a few hairs at the division for a little fringe. Some long hair is also knotted to cover the edge of the galloon. It is afterwards water-waved and dressed out as illustrated in Fig. 32. The frontlet can be worn under a

hat, more often it is sewn into the hat and worn in this way during travel. Meanwhile the natural hair is held by a net ready for dressing out later.

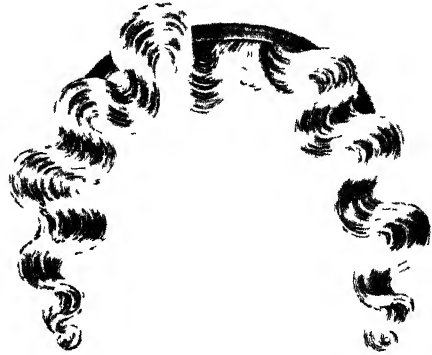


FIG. 32 A LIGHT FRONTLET—BANDEAU STYLE

### KNOTTED CHIGNONS

Before passing on to the heavier forms of *postiche*, such as transformations, toupets and wigs, it is necessary to return to the subject of chignons and other neck-pieces. The instructions previously given in

Many delightful *coiffures* can be built up with the aid of the chignon. For the purposes of instruction however, it is proposed to take first a standard pattern to indicate how best to make this, and then afterwards to suggest two or three prettier designs. There is really no limit to the number of designs capable of production by the artistic hairdresser.

The first and most essential thing to be done prior to commencing upon the foundation of the chignon, is to obtain correct measurements of the back of the client's head. These measurements should be taken from ear to ear and

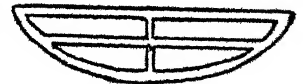


FIG. 34 CHIGNON PATTERN

across the nape of the neck, as shown by the arrows in Fig. 33. Although heads vary considerably in size, the approximate measurements will be, say, top line,  $6\frac{1}{2}$  in., bottom line,  $4\frac{1}{2}$  in.; centre depth,  $1\frac{1}{2}$  in., tapering off at the ends to 1 in. or slightly less.

A paper pattern is now prepared after the manner shown for fringes, but is cut out in the shape shown in Fig. 34. A replica of the pattern is mounted and then placed upon the block. A piece of foundation net is next placed over the pattern and fastened to the block by means of block-points. If it is desired to include springs these are shaped and covered with galloon in the manner described on pages 54 and 55. It will be found sufficient to use two pieces of spring, one long piece for the width and a shorter piece for the depth. These springs are placed over the pattern *but under the net* and fixed into position temporarily by means of block-points. The net is spread smoothly over the whole



FIG. 33 MEASUREMENTS FOR CHIGNON

reference to chignons, etc., were based upon making up hair-weft. Modern *posticheurs*, however, prefer, and fashion seems to demand, a lighter and more adaptable style of chignon, namely, the knotted variety. This form of chignon gives greater scope to the artistry of the student, moreover, it is a style of *postiche* adaptable to the short hair mode. Knotted chignons can be more easily worn as an adjunct for evening wear to the shingle or other short dressing.



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and kept into position, as shown in Fig 35. It is not advisable to use galloon, other than to cover the springs, for light chignons. The edge of the net should either be button-hole stitched, as suggested for fringe foundations, or, alternatively, finished by knotting in. The edging is effected by sewing with fairly thick silk, inserting the needle in and out of the meshes of the net. Commencing in the centre the sewing is continued all round the foundation, following accurately the shape of the pattern. The springs are now sewn neatly to the net, taking the stitches through the meshes. Then the excess of net is trimmed off, leaving an overlap of about  $\frac{1}{4}$  in. This overlap is doubled over and

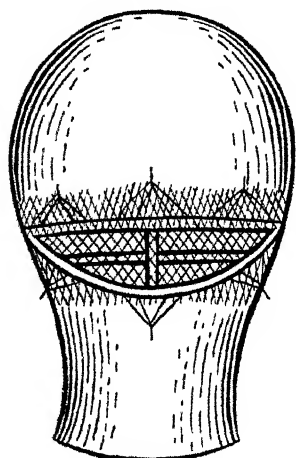


FIG 35 CHIGNON FOUNDATION, NET IN POSITION

pressed into position with a hot iron. The edge of the net may, if desired, be strengthened by running a silk insertion around it, but many *posticheurs* prefer to knot this edge in with the hair.

### Method of Knotting Used

The mount having been prepared in the manner directed above, it is ready for knotting. The chignon should be knotted with well-tapered

curly hair of good quality in lengths of from 4 in. to 8 in. It is advisable to use two knotting hooks, a fine one for the edges, and a medium one for the inner surface of the mount. Knotting should be commenced along the edge of the foundation, which part is closely knotted with thin *passées*. The hair should be disposed in a natural manner and when a particularly light effect is desired it is advisable to knot every other mesh. Following the edge of the nape line the short hair is continued around the sides and along the top edge. Fig. 36 clearly shows the thinly knotted *passées* suitably disposed around the edge of the foundation. The sides require to be slightly thickened, and these should, therefore, be knotted a trifle more heavily. This is an important feature in chignon work, as the majority of clients have grooves, or dips, at both sides of the neck. This defect of nature can be concealed by thickening the sides of the *postiche* as stated, and the chignon is made to fit more comfortably to the neck. When the extreme edges have been completely knotted the inner edge is then knotted slightly more thickly. Three rows of knotting are carried around this inside edge of the mount. The centre of the chignon may be

made up in one of two ways, either by continuing the knotting until the foundation is fully covered, or alternatively, by fixing two small *mardeaux* to the mount.

To make a curly chignon the first process is advisable, in which case the curly hair is knotted to the foundation. After the inner edges have been done as stated, the medium-sized knotting hook is then taken and the knotting continued to the left and right respectively. As the centre is approached the knotting becomes straighter, the hair gradually uprising till both sides meet in the centre. The *postiche* is then placed *en pli* and dressed out as desired.

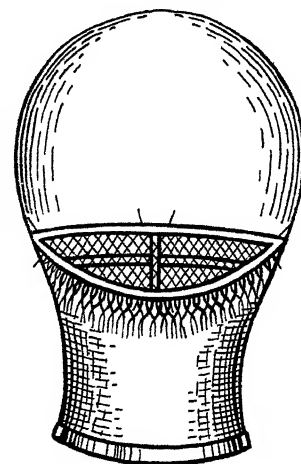


FIG 36 CHIGNON MOUNT, WITH PASSÉES KNOTTED AROUND EDGES

If it is desired to add two *mardeaux*, instead of knotting the centre, two small *mardeaux* are made in fine weft. Twelve inches of weft will be ample for each *mardeau*. The weft is sewn up in the backward and forward manner directed on page 34, for *mardeaux*. The folds are made into a mount of just less than 1 in for each *mardeau*. The *mardeaux* should be water-waved, crossed over, and dressed out ready before being fixed to the chignon, as shown in Fig 37, previous to which the chignon mount should

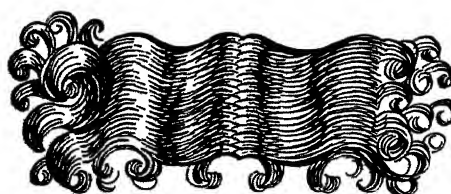


FIG 37 "MARDEAU" DRESSED OUT, READY FOR CHIGNON

be removed from the wooden block and transferred to a malleable block.

The mount is now fixed on to the nape of the malleable block to give it the necessary shape. Before the *mardeaux* are fixed it is advisable to place the hair that has already been knotted to the edge of the mount, in curls, using the wet mode, as shown in Fig 38. When dry, the *mardeaux* are sewn on to the mount in the crossed-over design, after which the chignon is adjusted, as shown in Fig. 39. For the purpose of fixing these chignons to the head, small toupée clips may be used; some *posticheurs*, however, prefer

## BOARDWORK OR "POSTICHE"

to use a catch spring, or, alternatively, to prepare an elastic grip to the ends of which two small combs are attached

To make an elastic grip three or four pieces of elastic about 2 in. in length are cut and covered with galloon. The galloon and elastic are then reduced in length by folding same into concertina folds. This reduces the length of the covered elastic to just over 1 in., two tiny combs are mounted with galloon and attached one to each end of the elastic. To adjust the chignon the elastic grip is extended, placed against the

nape of the neck, then allowed to contract, the combs thus biting into the client's own hair and the chignon secured into position.

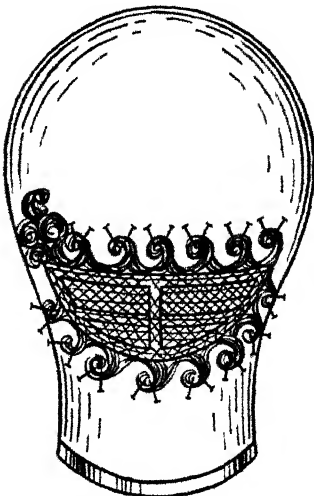


FIG 38 CHIGNON MOUNT WITH HAIR PLACED IN CURL FORMATION

the short cut, it is frequently necessary to vary the shape and design of foundations. It must be stated, however, that apart from special orders involving eccentric mountings, which need not here concern the student, there is not a big scope for variation in the shape of the foundation

Whilst the ingenious *posticheur* may conceivably make certain innovations of a heterodox nature, he is, perforce, limited for all practical purposes to the natural shape of the head. Of the few variations suggested by modern requirements, it is proposed now to deal with just two or three of the most practicable and proven alternative methods of making chignons

An excellent example of a chignon specially adapted for wear on a shingled head is provided by the design shown in Fig 40. This chignon is attached to a silk band. The band should, of course, be of a colour suitable to the shade of the hair used and made to harmonize with the style of *coiffure* worn

A small piece of net, or tulle, is sewn to the centre of the band and the hair afterwards knotted to this. If necessary, the net may be extended pendant-wise beyond the width of the band, thereby creating a small foundation. The edges of the extended net

should be bent over and finished off in the manner previously described for galloonless foundations. Three very thin wefts of hair are made and may be sewn neatly along the top edge of the band, or, preferably, slightly below this edge. In the latter case the



FIG 39 PLACING FINISHED CHIGNON IN POSITION

top edge is carefully knotted, thus concealing the sewn hair wefts. Single knotting is proceeded with, continuing all around the mount. Then make the inside rows a little thicker until the whole available space is filled with hair. Well-tapered curly hair approximately  $4\frac{1}{2}$  in. in length should be used for this style of dressing. The work is then pressed, the hair put into curls and dressed out into a design, as shown in Fig 40. This chignon is secured to the client's hair by means of the band, which goes right around the head. Pieces of elastic should be introduced into the ends of the band and a hook and eye used to fasten same. The fastening should be arranged to come,



FIG 40 CHIGNON MOUNTED ON BAND

when the chignon is fixed, under the hair which conceals the adjustment. The client's own hair should be allowed to come over the band at intervals to give a purposeful appearance. The exposed portions of the band may be left plain, or, preferably, if for evening wear, brocaded, jewelled, or otherwise appropriately decorated.

## THE ART AND CRAFT OF HAIRDRESSING

Fig 41 shows an extra large chignon mount and one which is recommended for use over a severe shingle or an Eton crop. The making of a chignon for wear over extremely short hair is one of the most difficult tasks the *posticheur* is called upon to perform. A small piece of *postiche*, or, again, a low chignon, would appear incongruous if used on a close-cropped back.

The only effective method is to provide plenty of cover and this can be done only if a large mount is

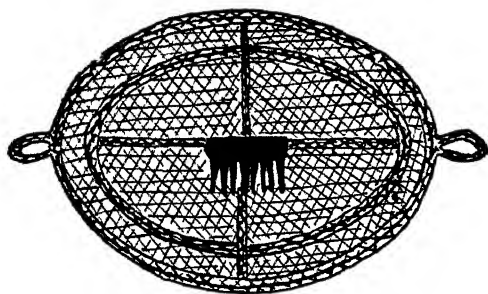


FIG 41 LARGE CHIGNON FOUNDATION

used. Therefore, in such a case an oval-shaped mount of approximately 6 in. by 5 in. should be made. The curve at the nape of the neck varies in size and contour according to the size and shape of the client's neck. The mount may be made with or without galloon, as desired, and is constructed in the manner previously described for either of the mounts. Springs may be added if necessary, and two switch loops should be made and placed one at each side, as shown in Fig. 41. A small *postiche* comb may for additional security be fastened in the middle of the foundation as shown. The chignon is knotted with well-tapered hair  $4\frac{1}{2}$  in. in length. The dressing should be in the curly mode, the curls being made moderately tight. Diamond mesh foundations are also recommended for large chignons.

A still further example of the variable chignon is that known as the swathe. This style is useful as an alternative to the curly mode usually featured nowadays. One great advantage of the swathe is that it is adaptable.

To produce a light undulating swathe a mount approximately 4 in. by 2 in. in size is made without galloon. This is then single-knotted with well-tapered slightly curly hair, 6 in. to 7 in. in length. One half of the hair is knotted to the right and the other half to the left. It is afterwards rolled up on wooden curlers and pressed into light waves with the fingers. A small clip, or *postiche-fixe*, is fastened to the mount.

The client's hair should have been allowed to grow a little longer than usual at the sides. It should then be waved and the sides drawn back and interlaced with the hair behind the ears. The swathe is then fixed in the nape of the neck covering the ends of the

hair previously drawn back. Two ornamental pins may be used to give additional security.

*Marteaux* may also be adapted as swathe chignons, and a useful design is obtained by sewing two *marteaux* closely together, then dressing these in the form of a knot. The chignon is placed in the centre of the back of the head, the ends being suitably arranged on each side of the head. This chignon of two *marteaux* is made with 10 in. to 12 in. hair, woven fine, then sewn closely in folds of about  $1\frac{1}{2}$  in. wide until completed. The two are then sewn separately to the side of the mount.

Many nice designs can be made with this form of chignon. Perhaps one of the easiest and most artistic is obtained by dressing the *marteaux* and crossing them over in the centre, thus making the *postiche* appear natural, like a piece of hair without any artificial foundation.

### Chignons for Evening Wear

The two following examples (Figs 42 and 43) represent specially designed chignons for evening wear. They can be adapted by the artistic *posticheur* for wear upon either long or short hair as desired.

The chignon illustrated in Fig 42 is best knotted upon a foundation some  $4\frac{1}{2}$  in. long by 1 in. wide, and is made with hair only 4 in. to 6 in. long in the neck, and 8 in. to 10 in. long for the remainder of the chignon. It is then divided off into five sections and placed into curlers first, the hair on the left side is finger-waved and left with curled ends, the curl at the extreme right is dressed into puff-curls, then take the top curl of

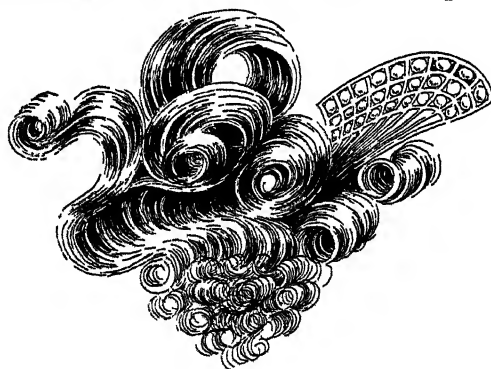


FIG 42 CHIGNON WITH PUFF-CURLS

the centre hair and make into a loop similar to those in the 1830 *coiffures*, as illustrated on pages 417 to 419 in the Historical Section; take charge of the end of the hair, well frizz underneath, and smooth the top hair with a brush, then place the first finger of the left hand in the centre of the hair and stretch it slightly so as to fix the loop; lastly, join it securely to the foundation. Methods of making these and other loops will be found on page 51.

The curls are dressed out loosely, the short hair at



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the neck is dressed by frizzing the hair slightly on the top and dressed out in small curls. An appropriate ornament may be added if desired.

Fig. No. 43 is a style of chignon that can be made

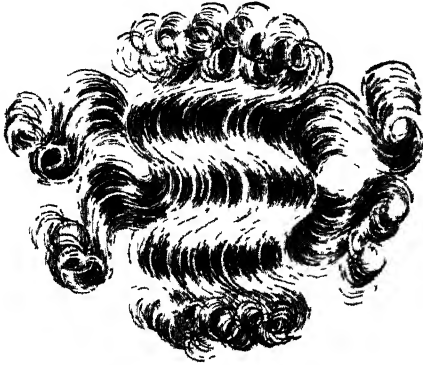


FIG. 43 CHIGNON WITH CROSS-OVER DRESSING

with either weft, *cache-peigne*, or on a net foundation, but whichever is desired the hair must be curled up in six curlers. The centre hair is taken in the opposite way and finger-waved with the ends curled and so dressed that no division shows, but resembles a continuous wave with curled ends. The sides are dressed

in a similar mode. This design may also be prepared in the water-waving mode and dried before dressing out.

### How to Make a Loop

Take a small section of hair, fluff well underneath, and smooth the top well with the brillianine brush. Place the points or ends near the roots, and with the right finger in the centre make a fixing movement to give it shape, and complete by tying a small piece of hair around the ends to keep the shape. Another method used to keep the shape is to place a warm curling iron in the centre, while another method is to use a specially made wire frame of the exact shape and pull the hair over the frame.

It is conceded that these frames for loops are almost obsolete, but fashion changes and students should be able to make anything that may arise.

To make a loop with curled ends, before commencing to make the loop, the ends of the hair should first of all be thoroughly curled, then the underneath hair is fluffed out. Smooth the top hair and fasten the points and roots together, binding these with a small piece of the underneath hair, then dress out the curled ends.

## METHODS OF MEASURING FOR TRANSFORMATIONS, WIGS, ETC.

The first essential in making transformations, wigs, etc., is careful measurement. The methods of measuring and taking patterns for fringes, chignons, etc., already referred to are comparatively simple. The smaller forms of *postiche* are used mostly for augmenting the *coiffure*, whereas the larger, such as transformations, wigs, etc., are used as more or less complete covers. The area on which *postiche* is required is in the majority of cases entirely denuded of hair. This condition necessitates the provision of a close and natural fitting cover for the whole, or part, of the cranium.

The wig is made upon the cover or foundation so provided, but no matter how well the hair may be knotted and subsequently dressed, if the wig does not fit properly all the labour will have been in vain. Moreover, a good client may be lost. The importance of absolute accuracy in taking measurements cannot, therefore, be over-emphasized. The student is advised to get the correct method of measuring the scalp firmly fixed in his memory. The system here described should be rigorously followed, and a close study made of the diagram (Fig. 44).

The dotted lines indicate five distinct measurements and involve the whole scalp. The measurements here given are based upon experience, and will be found sufficient for all general purposes.

By means of a tape measure (a good-quality narrow

one, giving sixteenths of an inch is best), the student first ascertains the *circumference* of the head. This is dotted line No. 1. It is done by placing the end of the measure in the nape of the neck, carrying the tape round the forehead, completing the circumference by

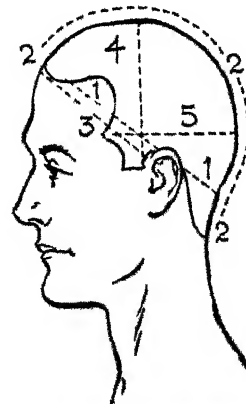


FIG. 44 DIAGRAM OF HEAD MEASUREMENTS

1. Circumference of head
2. From ear to ear, across forehead
3. From ear to ear, over top
4. From ear to ear, round the back
5. Forehead to poll

bringing the length of the measure round to the nape again. This measurement varies, it is usually about 21½ in. to 23 in. Each measurement as taken should be written down distinctly.

Next measure from the centre of the forehead at the

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normal hair line, over the head to the hair line in the nape of the neck This is dotted line No 2

Then ascertain the distance from ear to ear across the forehead, as shown by dotted line No 3

Now measure from ear to ear over the top of the head, as shown by dotted line No 4

Then, finally, measure from temple to temple round the back of the head, as shown by dotted line No 5 Care is necessary here lest the tape should slip down off the sloping crown

Other measurements may be taken if desired, but usually the only extra ones required are for ascertaining and carefully noting the side on which the parting is to come, the distance of the parting from the centre of the top of the head, also its length The length of the parting is measured to 1 in beyond the crown point The measurement for the distance of the parting from the centre is made from the middle of the top of the head to the middle of the proposed parting The parting may be straight or slanting as desired, if the latter, then its angle is determined by the position of the crown point

In every case it is advisable to obtain full measurements, even when plaster casts are taken, or when paper patterns are used A double check is essential, and the extra time spent in careful measuring is more than repaid because of the accuracy obtained

It is important to note for all transformations, scalpettes, toupets, and wigs, that the wooden block used to make the foundation upon *must be  $\frac{1}{2}$  in larger in circumference than the circumference of the client's head.*

Careful notice must be taken of any irregularities or abnormalities in the shape of the client's scalp Some heads are peculiarly shaped, for example, some are extremely broad and flat upon the top, or to take another extreme, some may be abnormally domed, or again, the occipital portion of the skull may unduly protrude

In addition to malformation of the cranium there may be encountered various growths, or bumps, which must be provided for in the foundation Should any such protuberances be apparent a similar elevation must be made upon the block. This is done by placing a lump of lead foil on the appropriate spot on the wood block, correctly shaping it and then fixing it by means of block-points. To take a contrary case, where a depression exists in the skull it is necessary to file away a portion of the block The foundation, when constructed, is then allowed to rise over the protuberance or to fall into the depression made. A special note should be made as to the shape of the neck; for example, some necks are scraggy and narrow, others are thick and flat. In such cases extra measurement of the neck line will be required so that the foundation is shaped accordingly.

If, as is advisable, a card index system is used in the business, the whole of the foregoing particulars should be entered on an appropriate card, thus constituting a permanent record of the requirements of a particular client

Measurements for a transformation are carried out in precisely the same manner as for a full wig, except that in every case the measurements for a transformation must include the special neck measurement referred to above It is frequently necessary to allow from a  $\frac{1}{4}$  in to 1 in V in the neck so that when the elastic is fitted the *postiche* will grip the neck more satisfactorily

Other methods of measuring for transformations, wigs, toupets and scalpettes are sometimes employed, the chief of which are paper patterns and plaster castings Neither of these methods can be considered satisfactory if used alone It must be emphasized that in all cases it is necessary to use the tape measure, if only as a means of correction

The student should also know how to measure the head to ascertain the number of square inches for a wig This knowledge is most essential, especially in relation to the manufacture of hand-made hair-lace, the estimated cost of which is worked out per square inch The first measurement taken will be from forehead to poll, which is considered the basic measurement, and it is for the sake of example presumed that this is 14 in The subsequent measurements will be as follows from ear to ear across the front, say, 12 in, from ear to ear over the top of the head, 13 in, from ear to ear over the crown of the head, 13 in, from behind the ear across below the crown, 12 in, from side to side at the neck, 5 in This gives five distinct measurements, viz 12, 13, 13, 12, 5, add these up and the result is 55 This 55 is now divided by the number of cross measurements, viz 5 The answer is, of course, 11, therefore, the average width is 11 in Then multiply the length (14 in) by the average width (11 in), and the result is 154 sq in

The student will understand that the above measurements are merely examples used only for the purpose of arriving at an hypothetical number of square inches

### Paper Patterns

The uses of paper patterns for making foundations for fringes and chignons have already been indicated But for a semi-transformation or a full transformation a larger and differently shaped pattern will be necessary. For a semi-transformation the measurement of the circumference of the head (No. 1 in Fig 44) must be ascertained. The foundation in this instance is a narrow one, but nevertheless, one that may cover the entire circumference of the head. Then the distance

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from temple to temple over the forehead, also that from ear to ear over the top of the head, must be ascertained. The depth of the semi-transformation will depend upon two factors, (1) the area to be covered, (2) the length of the parting required. These particulars are carefully noted and a paper pattern prepared accordingly. The pattern is then placed over the client's head, carefully adjusted, and trimmed into correct size and shape. A full transformation may be patterned out in the same way, but, of course, the size of the pattern will be considerably increased owing to the wider area covered by the *postiche*.

Paper patterns are sometimes used for toupets, scalpettes, or even full-sized wigs, in which cases they are prepared as follows. Taking first a gentleman's toupet, or a lady's scalpette, it must be understood that here we have a large, if not complete, area of baldness. It is essential first of all to ascertain whether the client desires a parting, or a pompadour dressing. This point having been ascertained, a tape measurement is taken

and the particulars duly noted. Then take a piece of strong tissue-paper, moisten it, and place it upon the client's head. This is then pressed into shape over the bald portion of the head, the outline of which is easily ascertained. The paper should be as free as possible from creases, although owing to the contours of the head some creases must remain.

Strips of strong gummed paper, such as that used for securing parcels, are then placed over the wet tissue-paper along the extreme edge of the baldness (or normal hair line if the head is entirely denuded of hair). The pattern is again pressed into position, after which it is shaped, the surplus paper being removed by means of a sharp pair of scissors. The edges are then trimmed into shape, following approximately the contour of the normal hair line.

The pattern is then carefully removed and immediately placed on to a block of correct size. The foundation is afterwards constructed to the pattern thus obtained.

## PLASTER CASTING AND WAX MODELLING

A method of measuring scalps frequently adopted by expert *posticheurs* is that of taking a plaster cast pattern of the client's head. These casts are usually prepared with the aid of plaster of Paris, but this material is now being used in conjunction with modelling wax. The newer, or dual process, to be explained later, is considered by many to be more satisfactory in its results.

The original method of taking a plaster cast is carried out in the following manner. First take a piece of butter muslin, about three quarters of a yard is sufficient, and place same over the client's head. The muslin should then be stretched over the scalp, pressed into shape, cut to size, and held tightly in position with the help of an assistant.

The exact area to be covered by the toupet or wig is then carefully outlined on the muslin in pencil. A thin covering of lard, or soft paraffin wax if preferred, is now smeared over the muslin but kept within the pencilled outline.

A sufficient quantity of plaster of Paris is prepared, care being taken to add enough water to obtain the proper consistency for an easy application. The plaster is then spread fairly thickly over the muslin, keeping it within the scheduled area. A wood pallet, or potter's knife, should be used to apply the plaster, which must be worked out as smoothly as possible.

The plaster is then allowed to dry on the head and must not be removed until properly set. Extreme care is necessary in the removal of the cast, lest owing to its brittle character the shape is altered or broken. After

removal the cast should be put in a dry place and allowed to remain for at least twenty-four hours. When it has thoroughly hardened the plaster shape is ready to be used as a mould for the second, or real cast. To make this second cast the original shape is turned over and the surface of the hollow side, or interior, is thoroughly greased, this prevents the cast from sticking to the mould, and soft paraffin wax is best for this purpose. When the inside has been thinly but evenly covered with the wax it is lined with strong paper, which is gently pressed down on to the greasy surface. A slight margin of paper should be allowed to protrude beyond the edge of the mould in order to prevent the edge of the two casts from binding together. A sufficient quantity of plaster of Paris is again prepared to the consistency of cream, and this is poured into the mould.

Any surplus plaster is removed and the top of the cast levelled off, so that later on it will stand flat upon the bench. The cast is then left for twenty-four hours, and when dry the mould is carefully lifted off. The real cast is now a shaped replica of the client's head, and is to be used as a block upon which the wig foundation is to be constructed. The hair line and parting is then pencilled on to the cast. It will also be necessary to make a series of holes in the cast, placing these along the line of the foundation to be. Small corks are then placed in these holes, trimmed off, and used as plugs into which block-points may be driven without injuring the cast. Thus the student is enabled to use the cast as often as necessary, making upon it foundations as required. Each cast should be

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marked with the name, number and measurements of the client's scalp

A more up-to-date method of making a cast is that previously referred to as wax modelling. This method is quicker, cleaner, more economical, and one decidedly more comfortable for the client. Instead of taking an impression of the scalp by means of plaster of Paris, a special form of modelling wax is used for the first phase. This wax, which can be obtained from the various hairdressers' sundriesmen, has the advantage of repeated use. It can be used over and over again for various clients, being quite antiseptic in its properties.

As the wax comes into direct contact with the skin it is necessary in some way to prepare the scalp. The bald part is therefore first washed in order to remove grease or other deleterious matter which may be adhering to it. A sponge soaked in tepid water to which has been added a few drops of Lysol is best for this purpose. The scalp is then well dried and the hair line to be is now pencilled in around the forehead, over the ears and around the neck. The use of a Dermat make-up pencil, the marks of which are easily removed, is recommended for this outline. The modelling wax, having been previously kneaded into a workable consistency, is then placed on the scalp and pressed into shape. Special care is essential to ensure that the wax is worked down close to the scalp, and that all folds or creases are pressed out. The wax mould should be shaped to the line previously pencilled on the scalp. After the mould has been satisfactorily shaped it is left for a while to allow it to become firm. Owing to the nature of the wax nothing more than a slight hardening will take place. When sufficiently firm the mould is removed, an extremely delicate operation and one necessitating great care lest the correct shape of same be destroyed. From the wax mould thus made a plaster cast is taken. Plaster of Paris is used for this purpose, and the method of procedure is precisely as that described above for the older type of cast. Many *posticheurs*, however, prefer to produce a cast made from a mixture of plaster of Paris and sawdust. A composite cast of this character is less liable to crack than an all plaster one. Moreover, block-points can be driven into a cast of this kind without any other preparations becoming necessary. Cork chippings may, and some prefer this mixture, be used instead of sawdust.

The sawdust, or cork, is well mixed with the plaster of Paris when the latter is in its liquid form. The mixture is thoroughly stirred and the whole poured into the mould. If cork chippings are employed it is essential that only the very fine-cut variety be used.

Eccentric moulds are frequently required for the creation of fantastic characters, mostly for stage purposes. The technique as above described is followed once the shape has been determined.

### How to Deal with Misfits

It sometimes happens, despite careful measurements and an equally careful construction of the mount, that a wig or a toupet is either too tight or too loose. This is most frequently due to the use of an undersized, oversized, or badly shaped block. The block should *always* exceed the circumference of the head by at least  $\frac{1}{2}$  in. Sometimes a slight tightening or loosening, as the case may be, of the elastics will achieve all that is necessary. But it may be necessary to reduce the size of a mount in quite a substantial degree. The first essential is to ascertain the exact difference in the size, which is necessary in order to make the wig a good fit. In such a case the student should release the net from the galloon and/or ribbons immediately behind the ears. Then take up sufficient ribbon to reduce the mount to the size required, this is folded over and sewn down neatly and carefully. The wig is next placed upon the block and the now loose net folded together and sewn carefully down. Any surplus net may then be cut off and the edges trimmed under the piece sewn to the galloon. The work should be well pressed and the wig again tried on, but it may be necessary to make further reductions lower down towards the nape of the neck. In such an event the reduction in these places is made in a similar manner to that just described.

To take the opposite extreme it may be necessary to enlarge a wig mount. This is effected in much the same manner as for reducing the mount, the alteration being made immediately behind the ears. But in this case the foundation is cleanly cut through, using a safety razor blade for this purpose. Extreme care must be taken not to cut knotted hair, the cut being made, if possible, along a line between the knots. A length of ribbon or galloon is then inserted and secured to some of the original galloon. The wig is then placed on the block, the space exposed, and an extra piece of net sewn down on to the galloon. Both sides of the wig are similarly treated, and finally some more hair is knotted on to the extra foundation thus produced. The knotting must, of course, be made to correspond in colour and direction to the rest of the wig.

### How to Make Elastic Springs

Elastic springs are used to keep the *postiche* in position and to give a feeling of security to the wearer. They should be made to be slightly longer than the mount, and the size of the head must be taken into consideration. The springs are constructed either from metal specially made for the purpose, and this can be purchased from wholesale houses in various lengths, or from round or flat elastic. Round elastic is considered better than the flat variety for the purpose. The method of making the springs is precisely the same whether metal or elastic springs are used.

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In making semi-transformations it is advisable to leave the binding galloon slightly longer than the mount, so as to allow the elastic springs to be made upon the spare pieces of galloon. The extra galloon is first doubled to the length desired. When double, take the extreme end and make a tuck in it, then sew a hook on the right side, and on the left side the eye is sewn. The hook having thus been sewn into position, the elastic is very firmly secured as closely to the end of the galloon as possible. Now sew one side of the galloon to within  $\frac{1}{2}$  in. of the end. One side being finished, the other side is sewn in the same manner,

the elastic is then measured to see if it will give the desired length of pull.

The correct length of elastic having been obtained, the surplus is cut off and the rest sewn to the end of the elastic at the end of the galloon.

Finally sew the remaining portions of the sides and make another tuck in the end of the galloon, which is then sewn so as to cover the elastic.

Elastic springs can be made separately or in series, as desired, in precisely the same manner, and are used in one form or another for the back of all wigs, ladies' and gentlemen's alike.

## TRANSFORMATIONS

The transformation is one of the most popular of the heavier forms of *postiche*. Many ladies, owing to thinning hair at the forehead and temples, require a heavier covering than that provided by a *postiche* fringe, yet do not need a full wig. Thus in such cases the transformation, owing to its peculiar construction, comes to the aid of the client.

The fundamental principle of the construction of a transformation is that the inner position, or crown, of a wig is absent (See Fig. 45.) The outer mount only is used, thus special lightness is assured in wear and the full effect of a wig is obtained without its discomfort.

The correct method of mounting a transformation is as follows. First provide a block, allowing for the measurements of the lady's head, plus the usual  $\frac{1}{2}$  in. as indicated for wig mounting. The transformation is fastened in a way entirely different from a wig. The wig mount is carried completely round the head and an elastic, or bind, is inserted to give the necessary "hold" in the neck. On the other hand, the mount of a transformation is *left open* at the back, so that a hook-and-eye method of fastening is necessary, this serves both as a grip to the *postiche* and a normal fastening to the mount.

The mount is commenced on the back of the block, that is to say, in the nape of the neck. A narrow galloon should be used and the end of this is placed on the left side of the nape and fixed with block-points. It is then carried up the neck over the left ear line, out and around the temples and forehead, back over the right ear line and down the neck, finishing up close to the starting point.

The galloon is, of course, secured at salient points by means of the usual block-points. The outside ribbon or galloon having completely encircled the head, it is necessary now to make an inner circle. This is done by continuing the galloon up the right side of the centre line at the back. It is brought straight towards the crown for about  $1\frac{1}{2}$  in., where a block-point is then inserted to hold it. Then the galloon is turned

sharply to the right and continued all around the head, keeping a consistent distance from the outer ribbon along the entire distance. The inner galloon encircles the head and is finally brought over the left ear to the neck. It is then finally brought down the left side of the centre line and fastened off at the original starting point. The outline of a mount which meets at the back and yet is separate is thus obtained.

At least six galloon covered springs will be required and these are placed as follows: one for each side of the nape of the neck, one for each temple, and two placed crosswise over the forehead piece, the ends of these springs resting on the outer and the inside ribbons. These springs are sewn to the galloon, after which an appropriately shaped piece of stiff foundation net is stitched to the galloon. The edges are trimmed off and turned in the manner previously indicated for other mounts. It is advisable to brace the mount to secure it firmly and to maintain its proper shape. (See Fig. 45.) Bracing is also described on pages 43 and 44, to which the student is referred for full details. After knotting, two elastic springs must be inserted, one on each side of the back, with hooks and eyes for fastening at each corner where the galloon meets.

Careful knotting is essential for transformations, especially at the temples and below the ears at the back. The edges must be knotted thinly and yet the mount must be properly concealed. A process known as "under-drawing" is recommended in order to cover up the edges. "Under-drawing" means knotting the edge hair back from the front edge and then drawing it *under* the net and *out* at the *extreme edge*. A further

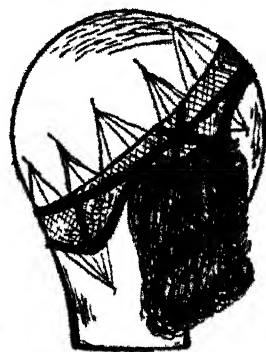


FIG. 45. TRANSFORMATION MOUNT, GALLOON AND NET, SHOWING HAIR KNOTTED ALONG EDGE



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device to ensure a natural edge is to first turn the mount inside-out on the block, then to knot extremely finely *underneath* the edge, after the hair is knotted the strands are arranged so as to intermingle with the hair already knotted along the edges

The front hair may be knotted with long hair for a pompadour dressing, or with short curly hair for a *négligé* front, whichever mode is desired. For the pompadour style the hair should be knotted to fall forward, the rows along the edges being knotted close together. The hair thus knotted, when waved and dressed, will form a desirable pompadour

### How to Make a Transformation with Weft Hair

The weft-hair transformation has an open mesh foundation. This allows better ventilation to the scalp than is the case when a close net foundation is used. The method of making a weft-hair transformation is worthy of study

It is necessary to first weigh up some 2 oz. of wavy and tapered hair. This is then woven moderately thickly, two silks only should be used, thin floral wire being used instead of the middle silk. When completed, the weft is well pressed with hot pinching irons, and the protruding root ends carefully trimmed down. The paper pattern, duly cut according to the measurements taken, is then placed on the block in the manner previously described. The mount is constructed over the pattern, but in this case galloon is employed, the usual foundation net being entirely dispensed with. The outer galloon is first placed on the pattern, shaped to it, and fixed into position by means of block-points. The inner galloon is then placed along the inner edge of the pattern and secured to the block. The turns and joins in the galloon are now sewn down in the usual manner. The requisite number of springs are prepared and sewn into position in the manner previously described. The mount is now ready to receive the weft hair. The weft is sewn to the galloon in the following manner

First two rows of weft are sewn close to the outside edge of the galloon, these rows, which are taken completely round the transformation, must be well and neatly stitched. The sewing is commenced on the left side of the nape of the neck, and the stitching of the double row should therefore finish at this point. This constitutes the first straight line weft. Now before

continuing to sew on any more weft, two rows, each of six block-points, are placed  $\frac{1}{2}$  in. apart on the inner sides of the galloon. These block-points are for the special purpose of spacing and holding the weft whilst presently sewing it into position. Now take up the free end of the weft and place it around the nearest block-point, and here sew the weft to the galloon. Next take the weft back diagonally and stitch it down to the straight line weft at a distance of  $\frac{1}{2}$  in. from the starting point. The weft is next fastened down a further  $\frac{1}{2}$  in. along in line with the previous stitch, but the weft should be left slightly loose to form a loop to be picked up on the return row. The weft is again taken diagonally, but upwards, to the first block-point on the inner side of the transformation, sewn to the galloon, and carried around the block point. The weft is now worked in the reverse direction and fastened to the middle of each section of weft made in the first row. The sections made are  $\frac{1}{2}$  in. in width, the same principle being followed as described on page 38 for the construction of diamond wire-mesh foundations for *cache-peignes*, etc. The only difference is that *cache-peigne* foundations may be stretched either lengthways or crossways, as desired, but for transformations the weft must remain fixed in diamond or square meshes, the galloon edges preventing any movement either way.

The sewing of the weft is continued and the series of  $\frac{1}{2}$  in. squares, placed diamond-wise, are continued. When the ear angle is reached the squares may be made slightly larger in order to cope with the extra mount space. Block-points are placed, as previously indicated, at intervals in front of the work, and these are moved forward as the sewing proceeds. Whenever a spring is encountered the weft should be stitched to it as an extra security to both hair and foundation. Continue sewing in squares of a slightly larger but regular size over the top of the head until the ear angle on the right side of the mount is reached. The size of the squares is then decreased, making these again  $\frac{1}{2}$  in. in depth to match the left side. The work is proceeded with until the whole weft is thus fastened to the mount. When complete, the hair is thoroughly combed through and all the tangles removed. The mount is then removed from the block, turned over, and fixed to the block with the foundation uppermost. Two or three rows of fine hair are then knotted along the extreme edges of the mount and the transformation is complete.

### SEMI-TRANSFORMATIONS

The semi-transformation, as its name implies, is a half-size transformation. Strictly speaking, however, and principally owing to the adaptability of this form of *postiche*, it should be classified as a partial trans-

formation. Instead of encircling the entire circumference of the head, the "semi" simply covers the top front part of the scalp, the *postiche* tapering away to a point above or, perhaps, slightly behind the ears.

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The semi-transformation may be modified or extended to meet the requirements of the client.

Frequently the so-called "semi" is made to cover almost as much space as the full transformation, but in these cases, instead of a consistent band encircling the head, the mount tapers off as the sides of the neck are reached. These tapered ends are secured by means of thin tapes or elastic, so that in wear the continuity of the foundation is thus secured.

To make a mount for a semi-transformation with a galloonless edge, first place the paper pattern (which, for example, is some 15 in. long) upon the block. Then cut a piece of galloon 24 in. long, mark the centre of this strip, and place same in the centre of the foundation, but fairly near the front edge of the pattern. Next take the ends of the galloon and tack each down, but only temporarily because they will be required later.

Now place the net (which should be well damped before using) over the paper pattern of the semi-transformation and fasten the ends and sides to the block by means of block-points.

Commence to sew each side of the galloon to the net, making very small stitches. When this is completed work the needle and silk into a running stitch around the edge of the paper pattern, giving an extra locking stitch at the ear and temple points. Continue this stitch until the whole way round is completed, then cut off any surplus net to within  $\frac{1}{8}$  in. of the pattern

edge, except at the ear points, where it may be necessary to fit springs to keep the foundation in shape. At these points the net is left a little longer for covering the part where the springs are to be placed. Now turn the net over and sew it down to the edge, press with a warm iron, and the next phase will be to place the springs or wire supports into position.

There are several kinds of springs used for this work but probably the lightest and best for these foundations are those made from piano wire. The pieces are first of all measured to the length required. The wire should, however, be a little longer than necessary, to allow the ends to be made hot and turned over to form a small round ring. These wire springs may, where desired, be worked into the exact shape of the front of the mount, or in a half loop and secured to the foundation. The springs having been placed in position, the edge of the galloon is turned over and the extreme ends sewn down into position, and finally pressed down with an hot iron.

When the foundation is completed and pressed the knotting is commenced, usually with hair moderately long. Finely-tapered hair is used at the sides so as to blend in with the temple hair and also with the longer hair at the back of the foundation. Curly hair is generally used for the front especially if a *négligé* fringe is desired.

Careful knotting is essential at the edges, the hair strands being "under-drawn" where necessary.

## SCALPETTES

The scalpette, or invisible cover, as it is sometimes called, is a light piece of foundational *postiche* of the semi-wig variety. It is worn by both ladies and gentlemen, but is not so extensive a covering for the scalp as a wig, toupet, or full transformation. Usually it is made to cover the higher part of the forehead and the top of the head, but sometimes extended in size to include a portion of the crown.

The mounting of a foundation for a lady's scalpette is a comparatively simple matter. The correct measurements of the bald or thinned area having been taken, a paper pattern is made and placed on the top of the block. Galloon and springs are quite unnecessary, some moderately stiff foundation net being all that is required.

A suitable piece of net is selected and placed over the paper pattern and temporarily fixed by means of the block-points. The net is trimmed into shape, its edges turned in and pressed, and a silk insertion made in the manner previously described on page 44. The mount is then carefully braced on to the block to ensure its proper shape.

The knotting is now proceeded with. The hair used will depend upon the colour, length and texture of

the client's own *coiffure*. Usually a parting is desired, and this should be thinly knotted. If no fringe is desired, nicely tapered hair should be knotted across the front. Curly hair should be used if a fringe is desired. The hair at the extreme edges immediately over the temples should be "under-drawn," this is essential if the forehead tends to be hollow at these points.

Gentlemen's scalpettes vary but little in construction from the ladies', except, of course, that only short hair is knotted. It is necessary also to pay more attention to the parting, which will be longer and therefore more visible. The parting should be pencilled on the paper pattern, thus providing a guide.

The hair is knotted so as to lie as if naturally growing in a direction back, or sideways (as desired), from the parting. The parting is, therefore, the "key" position, its situation and disposition always determining the direction of the knotting. Special attention should be paid to the edges of a gentleman's scalpette. The hair should be closely knotted along the edges, and, if necessary, thin *passies* can be knotted along the under edge. The edge of the parting section in front must be knotted so that

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the foundation shall not lift up or be in any way visible

Hair net is used for expensive scalpettes, but for the cheaper kind ordinary gauze is used, except for the parting section, where a piece of hair net may be inserted. Particulars of hair net insertions for partings and the technique involved in placing same will be found on pages 60 and 61

### Centre Parting ("Postiche") for Ladies

This is a form of *postiche* that requires to be knotted very carefully and made exceedingly light, because it is always unwise to make an auxiliary front-piece

with the normal amount of hair. Properly described, it is really a form of fringe or frontal scalpette

It would provide too great a contrast for a lady to be one day without hair and the next day with a full amount. Consequently, a good deal of art must be practised in the execution of this form of *postiche*. The hair must be well tapered and knotted very sparingly, three or four hairs knotted every two or three holes and every other line being sufficient. It should only be very slightly waved, anything approaching a stiff wave would be incongruous in wear. The hair should be prepared in lengths of 6, 8, 10, and 12 in long, and these not to be in any way frizzy

## TOUPETS

The toupet, or toupée, is an ingenious form of *postiche* designed more especially for gentlemen's wear. It is a semi-wig constructed so as to cover

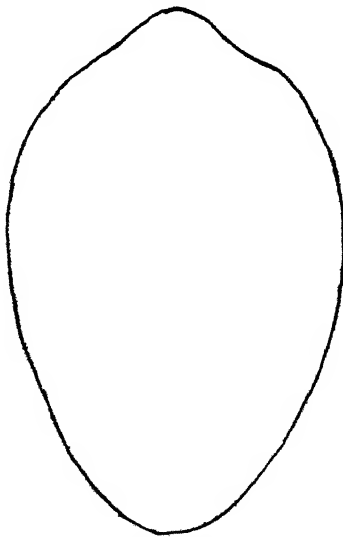


FIG 46 GENTLEMAN'S TOUPET,  
PAPER PATTERN

baldness on the top of the head. Baldness in men usually attacks the top and over the crown of the scalp, leaving a margin of hair over the ears and around the back of the head. The toupet is designed to cover the baldness so that the *postiche* blends in with what is left of the natural hair. To be satisfactory the *postiche* must have the appearance of natural hair so that, even if worn outdoors, the toupet is so well made that it cannot be detected.

The making of a toupet must be based upon exact dimensions. Accurate measurements must, therefore, be the essential consideration. The head must first be measured all round; afterwards the length, and then the *greatest width* of the bald part. These measure-

ments are carefully noted, and then a series of cross measurements taken. Commencing at the crown, the width of the bald part there is measured; the tape is moved 2 in forward and the width again taken, continuing these measurements at intervals of 2 in until the forehead is reached.

The requisite number of measurements having been taken, a paper pattern is prepared, the shape of which should be identical with the diagram shown in Fig. 46. The paper pattern is then placed upon, and adhered to, the top of an appropriately-sized wooden block. The mount is now constructed to this pattern, a narrow galloon being used for the edges of the foundation. The galloon is then placed around the edges of the pattern, but, contrary to the usual practice for wigs, etc., the fixing is commenced at the middle of the parting. The galloon is secured to the block by means of block-points placed at intervals as the shape of the pattern is followed. Small folds and sometimes tucks are made in the galloon in order to obtain the necessary curves, and these folds are afterwards sewn down. The galloon is finished off neatly when the starting point in the middle of the parting is again reached. (See Fig. 47.)

Now some seven or eight adhesive places have to be set out with galloon on the inside of the pattern. These semicircular places are for the purpose of securing the mount to the head of the wearer. It is upon these spots that the adhesive tape, or gum-preparation is placed, which substance holds the toupet securely in position. Fig. 47 clearly shows these adhesive bands arranged in eight semicircles on the mount. These bands are neatly sewn to the main galloon, after which a piece of gauze silk or net is spread over the whole. Some *posticheurs* advocate dipping the silk gauze into hot water before use, and when dry the gauze is placed on the mount as instructed. The *gauze* is now stitched temporarily to the galloon and the surplus net is cut away. Whilst in this state the mount is braced to the



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block, after which the block-pot is previously used are removed.

Now the second, or exterior, galloon is fitted over the mount, this must follow both the main outline and the adhesive places as well. The exterior galloon is placed exactly over the interior, or original, galloon. Then, when the shape has been completed both galloons, with the net in between them, are carefully hemmed together. When these have been hemmed together around the whole mount the foundation is complete with the exception of the parting band.

A piece of tulle is utilized for the parting as this material gives a natural appearance to that part. If a side parting is desired it must always be placed in a slightly oblique direction from the centre of the head. The parting band should be sewn at a slight angle on either the right or left front side, which slant will improve the exterior edge of the parting. Fig 47 shows the finished mount, which, when taken off the block, should appear in shape like the interior of a small boat.

Now that the mount is completed the knotting is commenced. The hair used must be nicely matched with the client's own hair, some cuttings of which should be taken for this purpose. A toupet should be knotted with a variety of hair, straight hair being used for the back portion, whilst the front is implanted with wavy or curly hair. The parting must be knotted with special care, a single hair is implanted in each mesh. Owing to the tender nature of tulle, the knotting must be done very gently, yet each hair must be well secured, a task calling for extreme care. A piece of tinted paper should be placed under the parting, the student will thus be able to see the meshes of the net better and the knotting will be facilitated. The line of the parting itself should be knotted so as to appear natural. Only the best quality hair should be used for the parting and the front. Up to within approximately  $\frac{1}{2}$  in. of the top of the head the hair should be knotted downwards. The hair contiguous to the parting itself and that on the band must be carefully knotted so as to fall naturally. It must also harmonize with the crown hair, which usually grows in a circular formation.

The edge of the galloon in front should be knotted with hair closely implanted and pulled tightly. The extreme edge of the galloon should be well knotted with short hair. When knotting this edge the needle should be introduced from underneath. The strands of hair should be made in the form of crosses, which formation gives a decidedly natural appearance. The hair is thus pushed forward and the galloon is completely hidden.

When the toupet is completed the hair is curled; this can be done by water-curling process or by irons, as desired.

After the toupet is removed from the block it is

necessary to complete the parting. The galloons and galloons immediately below the parting are carefully cut away, a razor blade being used for this purpose. Any loose edges are neatly secured, and the toupet is ready to wear.

### Pompadour Toupet with Narrow Front

A slight variation from the toupet described above is that known as a gentleman's pompadour with a narrow front. The form of *postiche* is made specially for those clients who are devoid of hair at the temples and along the front of the scalp. It is also useful for concealing a peculiarly shaped, or an abnormally high

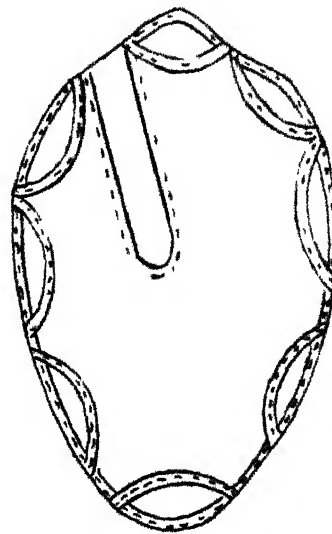


FIG 47. MOUNT FOR GENTLEMAN'S TOUPET

forehead. For these abnormal cases it is advisable to first take a plaster cast of the frontal cranium, and then to prepare a paper pattern.

In any event it is essential that exact measurements be taken, and even in those cases where a plaster cast may be considered unnecessary, it is desirable, in order to obtain a likeness of the curves of the forehead, that a shaped paper pattern be made.

A length of paper oblong in shape is taken and doubled down the centre. The crease thus made is used as a guide, and represents the centre of the hair line over the forehead. The paper is then wetted, placed over the bald area, and pressed into position. It may be necessary to make several incisions in the edges of the paper the better to obtain the natural curves. The paper is then cut into the correct shape for the mount. Now place some strips of adhesive paper along the edges of the pattern to preserve the shape.

The paper pattern is next placed upon the block; in cases of abnormality it may be necessary to alter the shape of the block by means of tin foil.

## THE ART AND CRAFT OF HAIRDRESSING

The mount is now commenced, galloon being placed around the edge of the pattern as previously indicated.

The toupet, being in the pompadour mode, there is no parting, therefore the placing of the galloon is commenced at the back of the mount. As the galloon is continued along the edge it must be fixed to the block by means of block-points, care being taken to fold the galloon into shape around the salient points of the mount, especially as the temples are reached.

When the galloon has been correctly placed the ends are sewn neatly together, the folds finally adjusted and stitched down. Four adhesive places are then arranged, one at the front, one at each side, and one at the back. These semicircular places are edged with galloon, and may be reinforced with oiled-silk if so desired.

The mount is covered with gauze, braced, and the second galloon added in precisely the same manner as described above for the full toupet.

In knotting this particular type of toupet special care must be paid to the front and temporal hair. The hair when knotted must stand almost erect, but with an inclination backwards towards the crown of the head.

The hair used should be well tapered, of good quality, and of the curly or wavy variety. When knotting the front and temples the root ends of the hair are placed in the drawing brushes and the hair knotted from the points. These points should be knotted fine and close for at least three complete transverse rows. The root ends are cut off as each strand is knotted. The hair is now reversed in the brushes and the knotting continued from the roots in the usual manner.

The knotting is now less thick, every two or three meshes and every other line, usually being sufficient. As the knotting proceeds any extra long hair should be trimmed off by means of a razor. When the knotting is completed the root hair is pressed with hot pinching irons.

The mount is now removed from the block and two rows of fine *passées* are knotted along the front and temporal edges. These hairs must also be knotted from the points, and the root ends afterwards cut off in exactly the same manner as advised for the previous front rows.

The toupet may be dressed out as desired, water or finger-waved for preference.

### TOUPET WITH HAIR-LACE PARTING

It is necessary now to refer to yet another variety of toupet. Naturalness in appearance and lightness in wear are important considerations in any form of *postiche*. The toupets previously mentioned are neither bad looking nor heavy, but many clients desire something still more natural than these. In these cases, where clients are extremely exacting, or where for some other reason an extra light form of *postiche* is desired, the hair-lace variety of toupet is indicated.

Hair-lace is used principally to make light and natural partings, but may also be used extensively in foundational work. Taking these methods in order, the technique involved in making a parting of hair-lace must first be dealt with, and then afterwards the more extensive uses of hair-laces will be outlined.

There are two kinds of hair-lace used in *postiche*, viz diamond mesh, and Normandy mesh. The first of these, as its name implies, has a diamond-shaped mesh, whereas the Normandy mesh is composed of circular interstices.

A toupet with a hair-lace parting is mounted in exactly the same manner as explained on page 58, with the exception of the parting. The galloon is placed into position and the adhesive places arranged as previously described and as shown in Fig. 47. Now, having accomplished this, the student takes a needle and white cotton and makes large tacking stitches across the parting. This is to keep the galloon in

position and to preserve the shape of the parting space. The mount is then braced, covered with gauze, and the second galloon added as previously described, except over the parting band. When this has been done the gauze net which covers the parting space is completely cut out. The diamond mesh hair-lace is now placed over this space and fixed temporarily with block-points. It is then cut into shape and carefully sewn to the inner edges of the galloon. The second galloon is now imposed over the first and the whole is neatly stitched down.

When this is finished take a damp towel and place it over the mount and press with a warm iron. The parting space should be specially well pressed.

The mount is now ready for knotting, which is commenced along the front edge. The rows of knotting are carried transversely from left to right up to the parting. Each side is worked to and fro until the crown area is reached. The parting itself is knotted last. The crown is knotted in a rotary direction and a special paragraph on page 66 is devoted to the technique required for this, to which the student is referred. A "V"-shaped piece should be left on each side of the parting immediately in front of the crown point.

When knotting the parting the implantation is commenced at the front, or forehead end of the parting. The hair is secured to the slanting sides of each mesh, and is knotted into every mesh and every line. The knotting is continued in this manner until within

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in or so of the crown part. The V-shaped portions previously mentioned are then knotted. The pieces are treated as an extension of the parting and are knotted from side to side, the space narrowing down as the crown is approached.

Finally the parting line itself is knotted, extreme care being taken to give it a natural appearance. To ensure this it is necessary to obviate a bare, open parting line, which would appear artificial.

The whole of the parting space, with the exception of the two middle lines, having been knotted as indicated, these two lines are implanted in the following manner.

It must be emphasized that it is along these two lines that the parting line itself is made. The left side is knotted first, but the hair is now knotted in alternate meshes and not in every mesh as hitherto. The right side is similarly treated, the meshes, as they are knotted, alternating with those knotted on the left side. When finished, every other hair knotted on the left side is taken over to the right side of the parting, and every other hair knotted on the right side is taken over to the left side of the parting.

The parting thus made is perfectly straight, and there does not appear a bare, unsightly line of scalp. Thus a natural-looking parting is created, the implantation of the hair alternating similarly to the natural growth.

The work is then thoroughly combed out and the implanted ends pressed with hot pinching irons. Afterwards the toupet is dressed out in the desired mode.

To make a toupet—with a hair-lace parting—of the Normandy mesh, the hair is knotted finely into every hole, but the hair is here knotted towards the front, except the first three rows, which are knotted in the transverse manner. When nearing the crown all the rows of knots should be knotted in a transverse manner so that each line overlaps the previous one. This makes the toupet a very natural piece of work. It is afterwards combed out, pressed with warm irons, and dressed out as desired.

### Toupet with Hair-Lace Front

To make a toupet with a hair-lace front involves a method slightly different to any so far explained. The style of toupet most suited to this form of front is known as a receding pompadour. In this mode the hair is scarcely visible from the front view, being brushed back and kept flat to the head. The use of hair-lace gives the front the requisite lightness and flatness, a mode impossible with the relatively heavier galloon-edged mount.

The method of measuring is the same as explained for the former types of toupets; but the measurements must include the area to be covered with the

hair-lace, as well as the portion mounted in the ordinary manner. A paper pattern is prepared, and when placed on the client's scalp the area to be covered with hair-lace is carefully pencilled in. The paper pattern is then placed upon the block and the mount constructed. The ordinary part of the mount which is made first is made in the manner previously described on page 55, with one or two adhesive places suitably marked towards the back of the mount. The hair-lace is afterward placed into position and carefully secured to the first galloon and gauze net. Extreme care is necessary to ensure that the hair-lace is placed evenly and without strain over the front of the pattern. The second galloon is then sewn down, thus finally securing the edges of the hair-lace. It is then well pressed with a hot iron over a damp cloth. The front edge of the hair-lace must *not*, however, be covered with galloon.

The knotting is then proceeded with. Fine, straight hair must be used and knotted very sparingly. There are two reasons for this. The first is that extreme lightness is desired, the second that a toupet of this character is worn only by those clients who possess hair of a fine texture, and little of that. Thus the whole toupet must blend and accord with the normal *coiffure*. The hair consequently will require to be knotted only in every two or three meshes, also only in every two or three lines, with but few hairs in the requisite meshes. The hair is knotted so as to lie towards the crown. When the hair-lace foundation is knotted a single hair should be knotted into every mesh. When finished the toupet is dressed out with hot water and placed into the oven to dry.

When this form of toupet is worn upon the head no adhesive should be placed underneath the hair-lace front. Fixatives, such as spirit gum, can be used with safety on the adhesive places protected by oiled-silk. But if gum is used on hair-lace the foundation will be injured, in addition to which the appearance of the toupet will be spoilt by the adhesive showing through. A thin layer of joining-paste (special theatrical make-up), placed along the forehead will be found sufficient to hold the hair-lace securely to the scalp.

### How to Knot a Crown of Net or Hair-Lace Foundation

It is necessary to treat the manufacture of a crown as a separate item, because whenever a crown is required it is always worked in the same manner, except those portions at the end of a parting, which are knotted as described on page 60. But when only the crown is required the four sections are worked to a finish.

First of all the paper pattern is cut to the desired shape and the actual centre of the crown marked out. Then make a complete circle with the compass about

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$1\frac{1}{2}$  in in diameter Next make four "V"-shaped divisions on the pattern to facilitate the shaping of the crown Then place the paper pattern upon the wooden block Now take the net, or hair-lace, whichever is used, and fix it over the pattern The outlines of the work will then be plainly visible and ready for the knotting

Commence to knot the first row in an angular mode to the right side knot, the next row in an angular mode to the left, but only knot the edge to the marked line on the one side, leaving one hole short on the other side The knotting is continued in the reverse way, leaving in each line one hole free at alternate ends Continue this process up to within four holes of the crown point This must be knotted straight down, where the centre division is thus completed

Recommence knotting in the outer shape in the same angular mode. It will then become obvious why single holes that have been left unknotted in alternate lines were so left These meshes are now knotted with the hair, an expedient designed for overlapping purposes, so that when the hair is finally combed through and dressed out it will not show unsightly divisions, but will fall into quite a natural disposition

The same method must be adopted with the other two divisions, but the four rows of holes at the crown point must be knotted in a circular manner until the crown point is reached

### Renewing Old Partings

Although toupets frequently require repairing it is mostly because of split partings It must be remem-

bered that the parting, especially if made of tulle or hair-lace, is the most vulnerable part of *postiche* Minor repairs are easily carried out by the ingenious *posticheur*. Torn nets are simply drawn together and reinforced by means of pieces of gauze neatly stitched underneath Strands of hair are afterwards knotted into the vacant spaces Adhesive places sometimes require renewing with oiled-silk, which is obviously a simple matter But the renewal of old or broken partings calls for greater skill

The method of procedure in such cases is as follows The toupet is first stretched as tightly as possible on to a suitable block It is then fixed into position by means of block-points If necessary, it should be previously cleaned with petrol When the toupet is satisfactorily secured to the block the hair is combed aside and the parting net carefully removed by means of a razor blade The hair on the gauze or galloon immediately surrounding the parting is then also cut off to a width of  $\frac{1}{4}$  in or so Any tufts of knotted hair that may still be left in are then plucked out and the band of the parting fixed into position with block-points This is essential to maintain the correct shape of the parting.

The new parting net or tulle is now placed into the space and neatly sewn down to the galloon The hair is then knotted first on to the gauze, around the parting, and then to the tulle The knotting of the parting is carried out exactly in the manner previously described for this type of work The toupet is then dressed out as desired, and will look as good as new

## GENTLEMAN'S WEFT WIG

The student having traversed necessarily the paths and by-ways, as it were, of foundational *postiche*, is now ready to take the broad highway of wig-making. The wig, although perhaps the oldest form of *postiche*, is, nevertheless, in its technique the most advanced of all the various boardwork expedients

Whether intended for ladies' or gentlemen's normal wear, or for theatrical and stage purposes, the wig admits of considerable variation. Whilst knotted wigs are considered to be the acme of perfection—and the majority of wigs for ordinary wear are made on this principle—it is essential that the student should be acquainted with the technique involved in making the somewhat old-fashioned weft wig It is better for the *posticheur* to be fully trained, even if he is seldom called upon to exercise some phases of his art, than to be "caught napping" when exceptional orders come along. Moreover, weft wigs are even nowadays still used considerably for stage purposes.

The weft wig, for whatever purpose it may be required, is essentially of a strong and durable character.

Some 25 or 30 yds of hair weft are needed for making a gentleman's wig The method of weaving wig-weft has already been described on page 28 The weft should be made moderately thick, and must be well pressed with hot pinching irons previous to cutting down.

The weft having been prepared in three pieces from three different lengths of hair, is placed in readiness A clean mounting block is selected, having a circumference of  $\frac{1}{2}$  in. more than the head measurement required, and is suitably clamped to the bench.

The measurements of the scalp are taken in the manner described on pages 51 and 52, these are outlined in pencil on the block, or, better still, a paper pattern is made and fixed in a proper position to the block.

Now take a long strip of moderately heavy galloon and place one end of this at the back of the block at the left side of the central line in the *nape* of the neck. Secure the end of the galloon to the block by means of a block-point; then, holding the galloon fairly tightly in

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the left hand, follow the pattern, fixing the galloon, where necessary with block-points.

The pattern line is then followed exactly over the left ear, around the left temple, across the forehead, around the right temple, back over the right ear and down the neck to the starting point. Here a block-point is driven in and the galloon cut off, leaving a good  $\frac{1}{2}$  in. to spare for the final sewing down. These free ends are pinched together with the hot irons and stitched securely down with needle and silk. An inner circle of galloon is now placed around the circumference of the head and secured. The mount is then braced in the manner previously described for transformations, etc. The folds or puckers in the galloon are then sewn neatly and flatly down. The outer galloon, having been secured into position, the inner galloons are then correctly positioned as follows.

A strip is placed across the top of the head, reaching from the forehead to the nape of the neck. This piece is secured with block-points, cut off, and sewn down to the outer galloon. Another piece is placed over the top from ear to ear and secured in a similar manner. Now take a further piece of galloon, pass it under the first cross piece over the crown, bringing the ends towards the ears. This piece is then stitched behind the ears to the outer galloon. A further piece of galloon may now be placed over the forehead from temple to temple as an extra safeguard. Finally a circle of galloon is placed around the crown about  $2\frac{3}{4}$  in. from the outer edges. This crown piece is carefully folded to obtain the necessary curve, the folds being sewn down flat. When these pieces of galloon are fixed extra bracings are placed at appropriate points.

A number of springs are now prepared, placed into position, and stitched down. The manner of making and preparing these springs has already been described on pages 41 and 42. Fig. 48 clearly shows how the mount should look at this stage.

The mount is now ready to receive the net which may be put on in one whole piece, in which case several tucks will be necessary to obtain the curves; these tucks must be well sewn down to render the job neat and comfortable. It will be found better, however, to attach the net to the mount in sections. Odd pieces of gauze may be thus used up, but good-quality net only should be employed. As the mount is already divided into sections by means of the variously placed galloons the sectional system here advocated is facilitated.

The sections of gauze are placed over the appropriate parts and the net sewn down to the inner edges of the galloon. A margin of net should, however, be left all round the outer edges, this margin is afterwards turned in and secured to the galloon by means of herring-bone stitching.

The edges of the mount are next pressed with hot

pinching irons, after which it is ready to receive the weft-hair. The hair selected for the crown, top, and front, must, of course, be longer than that used for the side and back. It is advisable, therefore, to prepare the weft in three different lengths. The colour and texture of the hair used will necessarily depend upon the complexion and age of the client. Whilst a sufficient quantity of hair to provide a cover must be used it is always desirable to make the weft-wig as light as possible.

The mount being completed, the hair-weft is sewn on to the net. The sewing is commenced behind the left ear, the first row of weft is sewn to the edges of the galloon, working this row from the left ear, around the extreme edges, to behind the right ear. The shortest



FIG. 48 MOUNT FOR GENTLEMAN'S WIG.

hair is, of course, used on this part of the head. The whole of the back of the head up to the under crown is covered as the rows are taken backwards and forwards. Each row is neatly and securely stitched to the net. The turnings in the weft should receive special attention, for unless these are stitched extra strongly the edges will tend to stand up when the wig is worn.

The angle spaces behind the ears are next filled in, making short turns in the weft and sewing the rows securely down. The sides are now attended to, commencing to sew the weft for these parts immediately behind the ears. Thus continuity is established between the back and sides. The sides, being covered, only the top front and crown are left to be done.

The intermediate length of hair is now taken and sewn to the net. This piece of hair-weft is used to cover the top and front of the head. The method of sewing on this hair varies according to the style of front dressing, the presence or absence of a parting, and the size of the crown. If, for instance, the front requires an exceptional length of hair, then it is advisable to use the longest hair for this part, reserving the intermediate length for the crown. If, on the other hand, the front hair is to be of normal length, then the longest hair is reserved for the crown piece. Again, if a parting is to be worn the weft is sewn to



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and from the parting line and not transversely across the top, as is usually done. In all cases the crown piece should be the last to be sewn. Where no parting is required, the hair-weft is sewn on in transverse rows, working from the front edge back to the crown. As the crown is reached the rows are arranged so as to leave a circular piece of net upon which subsequently the last length of weft is sewn. The outline of the circular crown piece made with galloon in the original mount should be used as a guide for the placing of the weft on this part.

### How to Make a Weft Parting

To make a weft parting, first take white cotton on a needle, and with this tack an outline of the parting space. That is to say, make two straight lines of cotton, tacked into the net, from the crown to the forehead on the side where the parting is required. These lines should be 1 in. apart. This space is left vacant until the top and front hair has been sewn on. The hair-weft for these parts is now sewn on, working in rows from the forehead, backwards and forwards between the side hair and the parting space. When the top and, say, the right side are completed, the weft is taken to the left side of the parting space. The vacant space between this and the hair previously sewn on the left side of the head is then filled in. Thus the whole of the top, front, sides, and back of the head are covered, the parting space and the crown now remain to be covered. The parting is next taken, but in no case should a clear and distinct parting line be made. All that is needed is a nice division of the hair, so made that the foundation is always invisible. This result is to be obtained in the following manner. Select a suitable piece of weft, the intermediate length of hair is best, commence sewing this to the net along the whole of the front or forehead edge of the parting space. It must be remembered that this space is only 1 in. in width, and that the weft is sewn on in 1 in. rows. The first row having been sewn down, the weft is turned and the second row sewn down. Each row is sewn down horizontally in the manner indicated, turning and returning the weft, thus filling up the parting space entirely. The rows are placed each one behind the other as closely as possible. The sewing process is continued to and fro until the crown area is reached and the parting space completely filled in. The student may wonder why it has been necessary in order to produce a "parting" to seemingly obliterate the parting space. There are two reasons for this, *firstly*, the close sewing of the weft is necessary so that when a division is made in the hair the foundation itself remains absolutely concealed; *secondly*, to obtain a natural-looking parting by obviating a bare, open line. When the

parting space has been completely filled in the hair is divided, or parted, using a comb for this purpose. The hair is then brushed right and left of the division thus made, and the desired parting obtained. In this way a parting, as true to nature as is possible in wig weft, is produced.

Finally the crown piece is made. To make a natural-looking crown requires a good deal of ingenuity on the part of the student. In a natural crown the hair is implanted more or less in a rotary fashion. The weft, therefore, must be similarly disposed. In the circular space left for the crown piece there are four sections or divisions. These divisions are determined by the long galloons which, as already indicated, were first placed crosswise over the crown. (See Fig 48, page 63.)

A piece of galloon was then placed around the crown making a circle, which circle is obviously split up into four sections by the cross pieces aforementioned. Into each of these sections the weft is sewn. These quarter sections of the crown piece should be taken separately one at a time. A careful study of Fig 49 will indicate the correct method of

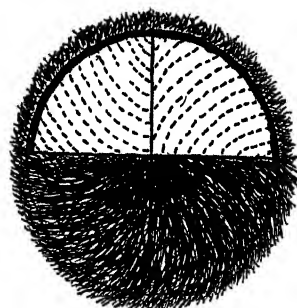


FIG 49 WEFT CROWN,  
SHOWING DIRECTION OF  
WEFT

sewing on the crown piece. Long, or moderately long, hair should be used for this part of the wig. The weft is sewn to each quarter section in a series of semicircular rows, these are indicated in the diagram by means of the dotted lines. It will be seen that the lines in one quarter of the circle run in a different direction to the lines in the opposite quarter. Moreover, the weft edges do not meet at exact points. The peculiar nature of the directions indicated, correctly taken, is necessary to produce the desired "whirl" to the crown piece. The covered half shown in the diagram clearly demonstrates the effectiveness and natural disposition of the hair after the weft has been sewn according to the directions given. If the method here given is followed exactly to the letter and the quarter sections are carefully filled in, the crown piece will appear natural. Moreover, the crown will be nicely balanced and an exact centre obtained. As each section is completed, and before the next section is taken, the root ends of the weft should be well pressed with hot pinching irons. This process will require to be carefully done lest the curls or waves in the hair be destroyed.

When the sewing of the centre of the wig has been completed the whole must be carefully pressed. To do this, separate three or four rows of the weft at a time

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and hold the hair firmly back, then damp the weft, but not the hair, with a small sponge and thoroughly press the weft with the hot irons. As the pressing proceeds incline the curls, or waves, towards the front and lay the hair flat. Thus the wig is pressed and given a preliminary dressing out at one and the same time. The edges should receive special attention and be well pressed, and, if necessary, a fine row of hair may be knotted along the extreme edges of the forehead. An

elastic spring is finally placed inside the mount on the nape of the neck. The degree of tightness required must be the principal guide to the size and tension of the spring.

The wig is again placed upon the block and dressed out. Should there be any stray ends of hair showing these must be tapered off by means of a razor. When the dressing out is completed the wig is ready for the wearer.

## GENTLEMAN'S KNOTTED WIG

To design, construct, and implant a gentleman's knotted wig requires a higher degree of skill than that required for making a weft wig. To produce a natural-looking wig and one fit for everyday wear it is essential to implant the hair in accordance with its normal growth. A strong but light foundation upon which the hair is carefully knotted is essential, and in addition to this a strict attention must be paid to detail.

Many wigs, although cleverly knotted and otherwise well made, appear "wiggly" when worn on the head simply because some detail has been overlooked. There are many difficulties to be overcome, for example, nature is devoid of hard hair lines, therefore the *posticheur* must pay careful attention to the edges of the wig, and make these look as natural as possible.

The most frequent clients for wigs are those men who suffer from *Atrichia*, a hairless condition denoted by the entire absence of hair on the scalp, eyebrows and beard area. Owing to the absence not only of the normal hair, but of the *languo*, or those downy hairs that usually appear around the fringe of the hair line, there inevitably arises a difficult problem for the student. The *languo* hairs usually assist in giving to the natural features the desired softness and bloom of health. Therefore, when these are absent and to obviate a hard severe line, it becomes necessary to knot a row of fine, soft hair along the edges and also under the edges of the foundation, especially in the neck, around the ears, and in the temporal regions. In addition to this, careful trimming of the hair that is knotted along the inner edges is necessary, this should be done by means of a keen razor blade. Only by adopting expedients such as these can the desired naturalness be obtained.

Bearing in mind the need for careful attention to such details as above indicated the student now proceeds to construct the wig foundation.

Accurate measurements are taken in accordance with the instructions given on pages 51 and 52, a paper pattern is made, a suitably proportioned block is selected, and fixed to the bench.

The paper pattern is adhered to the block, the position of the parting and any other essential points are then accurately pencilled in.

A light and narrow galloon ( $\frac{1}{8}$  in for preference) is next selected, and this is then placed along the edge of the pattern in the manner previously described for the weft wig mount. But, in the present instance, the placing of the galloon is commenced in the middle of the parting space. The galloon is carefully shaped to the pattern, folded or tucked where necessary, and fixed into position temporarily by means of block-points.

When the outer galloon, or band as it is frequently called, has been completely placed, it should follow the normal hair line around the whole circumference of the head. The ear peaks, temples, and forehead curves are shaped in a manner similar to that shown in the diagram on page 63. The inner galloon is now placed around the circumference of the head commencing in the nape of the neck. This piece is not shaped, but simply makes a complete circle of the head, touching the outer galloon only at those points where the latter converges. This inner galloon, therefore, should also follow a line similar to that shown in the diagram on page 63. A block-point is driven into the centre of the crown, and from this point a piece of galloon is placed down the middle of the back of the head where it is joined to the galloons on the nape of the neck. Then place the end of another piece of galloon over the left temple and fasten this end to the outer galloon at this point. Now bring this galloon back towards the crown and place it around the block-point previously fixed at that spot. Next bring the galloon towards the right temple and fix it to the outer galloon at this point. Thus a "V" shape of galloon has been formed on the top of the head. The bottom, or pointed end of the "V," is then sewn to the straight piece of galloon previously placed up the middle of the back of the head, so that in effect a letter "Y" has been made with the galloon. This completes the outline of the mount which now requires bracing.

Several springs are now prepared and placed into position. The exact number of springs required will depend upon the discretion of the student, due regard being paid to the shape of the client's head and the desired durability of the foundation. Usually springs are placed on each side of the parting, unless a low side parting is desired, when it is sufficient to place



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two springs crosswise on the mount on the temple situate opposite to the parting side. Springs should also be placed one on each side of the neck.

It will be noticed that the mount here suggested is much lighter in construction than the one described for a gentleman's weft wig, and that the gallooned crown border is dispensed with. Also the galloon here used is decidedly narrower. These differences result in a lighter foundation, giving more space and play for the net. Moreover, greater facility is obtained for the operation of knotting.

After the mount has been braced and the springs fixed into position, it is ready for the net or gauze. For this type of wig a finely-meshed gauze is desirable. A suitable piece of gauze is selected, this is then placed

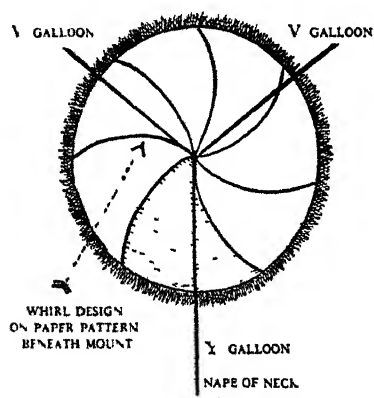


FIG 50 SECTIONAL WHIRL METHOD OF KNOTTING CROWN PIECE, FOR LADIES' AND GENTLEMEN'S WIGS

over the mount and temporarily fixed into position by means of block-points. The gauze may, at the discretion of the student, be attached to the mount wholly or in sections. Whichever method is adopted the gauze is stitched neatly down to the galloon and is sewn along the inner edges of every strip of galloon. It will be necessary to cut the gauze at various points to obtain the necessary shape. These incisions should always be made along the line of a galloon and, when adjusted, the net edges are sewn down to the galloon. The surplus gauze around the outside edge is neatly trimmed off, leaving about  $\frac{1}{2}$  in. for turning under. This outside edge is then turned under, sewn down by the herring-bone stitch, and well pressed with the hot irons. A piece of hair-lace, or tulle if preferred, is then sewn over the parting space. The edges of this should be closely and neatly stitched to the galloons surrounding the parting space.

To correctly knot the hair of a gentleman's wig exceptional skill is required. The hair must be implanted in a natural direction so that ordinary brushing and combing will produce a natural-looking coiffure.

The knotting is commenced in the neck, working towards the crown piece. The top, front and sides are afterwards taken and the direction of the hair will depend almost entirely upon the position and nature of the parting. The parting is usually left till last, but this depends upon the experience and predilections of the *posticheur*.

The crown may be knotted immediately after the back has been completed or left until last. Many *posticheurs*, however, prefer to knot into the crown formation progressively, working from the back, sides, and top towards the crown, blending, as it were, the hair piece by piece into the whirl. There are various theories as to knotting a crown piece correctly and consequently many methods are suggested. Be that as it may, no useful purpose would here be secured by recapitulating a variety of methods, sufficient to indicate the most practicable and effective of them.

The simplest and quickest method of knotting the crown piece, and one that is most frequently adopted, is to first determine the exact centre of the crown (which has already been done in the mount above described and is at the junction of the "Y" piece of galloon), then knot the hair in a series of circles, making each succeeding circle smaller as the centre of the crown is reached. Make three or four knots in the last circle of all, and finally place a single knot in the middle of these and the crown is complete.

A far more satisfactory, but slightly more complicated method, however, is the one now about to be described. This method, which for the want of a better word may be termed the "sectional whirl," is based upon the idea of a wheel in motion. A close study of the diagram shown in Fig 50 is necessary in order to fully understand the technique involved. The circle itself represents the crown piece, the seven curved lines within the circle represent the sections or spokes of the wheel, or whirl.

The particular method to be used for knotting the crown piece must be determined before the mount is made. Then an outline similar to the diagram shown in Fig 50 is drawn on the paper pattern. This outline must be sufficiently heavily drawn so that it is visible through the meshes of the foundation net. The whirl scheme can in this way be followed accurately as the knotting of the crown piece is proceeded with.

The actual knotting of the crown piece for this method is carried out after the rest of the wig has been done. The crown sections are then taken and knotted, each one in turn. The knotting is commenced at the outer edge—that farthest away from the centre of the crown—of the section. The knots should first be made of the same thickness as those on the surrounding areas, but as the knotting proceeds, always keeping within the curved lines, the knots must be diminished in size, placing a knot in alternate

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meshes As the apex of the crown is reached a single hair in each knot will suffice Each section is knotted in this way until the whole of the crown piece is completed The result will be a nice natural whirl, and, moreover, owing to the fine knotting, the crown hair will lie down in a tidy manner

At whatever stage the parting is knotted, and some *posticheurs* prefer to leave it until the last, especial care must be exercised for the task Reference has already been made to the placing of the hair-lace, or tulle, in the parting space Before commencing to implant the parting a narrow piece of coloured note-paper should be inserted between the hair-lace and the gauze There are two reasons for this to show up the meshes of the hair-lace more plainly and thus facilitate the knotting, to prevent the knotting hook picking up the gauze underneath The hair-lace is knotted with fine knots, and on the line of the parting itself the knots are placed alternately. The rows of knotting should alternate so that a bare line is avoided, one knot going towards the right and the next towards the left, and so on This is a simulation of the natural growth of the hair, and so provides a delightfully natural finish to the wig

When the wig is finished and removed from the block the gauze beneath the parting space is cut away The edges are then neatly sewn down to the galloon strips around the parting

Finally the whole of the work is carefully pressed with the hot irons, the wig again placed upon the block and dressed out ready for wear

### Mounts without Galloon

The technique involved in making a gentleman's knotted wig having been fully described, there remains but a brief reference to other kinds of mounts used for gentlemen's wigs

The mount described above is the galloon-edged net or gauze mount Nowadays, for the sake of lightness, these wig mounts are made without galloon Where galloon is used, ordinary net, or preferably gauze, may be employed as a foundation. But to make a foundation without galloon a stiffer type of net is advisable.

In making this mount—as for all the previous forms of scalp or wig mounts—the usual preliminary procedure is adopted First accurate measurements are taken, a paper pattern is prepared, the position of the parting is marked out and the pattern adhered to the block A piece of stiff net is then placed over the pattern and fixed temporarily by means of block-points Now take a needle filled with silk of a similar colour to the net and insert this in the meshes around the edge of the pattern. Commence the insertion in the nape of the neck and take the single silk in and out of alternate meshes, following exactly the shape indicated by the paper pattern underneath. The edge is followed completely around the mount, keeping the silk sufficiently tight to ensure the correct shape When the entire edge has been thus traversed the silk is taken back over the same ground, but this time it is inserted in the alternate meshes A silk "bind" is thus provided for the foundation in substitution for the galloon ordinarily used

In making expensive wigs some *posticheurs* prefer to use several long strands of human hair for the insertion of the edges instead of silk The employment of hair for this purpose demands a certain amount of skill on account of its fragile nature Breakages and tangles easily occur unless the hair strands are delicately handled

After the edges have been inserted in the manner described, any superfluity of net is trimmed neatly off to within  $\frac{1}{4}$  in. of the edge. The mount is then braced into position, extreme care being taken not to break or strain the meshes of the net The outside edges of the net are next turned in and well pressed down with hot pinching irons

The edges of the parting space are also inserted and turned in It is advisable to make tackings across the parting space to prevent any undue strain on that part Three or four strands of "gut" (of the kind specially manufactured for wig-makers) is advised for this purpose, instead of thread or silk.

The mount, which when complete should weigh not more than  $\frac{1}{4}$  oz., is then ready for knotting. The knotting is carried out in the manner already described for a gentleman's wig

## LADIES' WIGS

Making a lady's wig offers plenty of scope to the *posticheur*, owing to the artistry of styles extant Hitherto most of the ladies' wigs were made from long hair, but since the introduction of short hair styles, short-haired wigs have become quite popular

Whereas men resort to wigs only under the most compelling circumstances, such as when suffering from *atrachia*, or chronic *alopecia*, many women habitually wear wigs for the sake of fashion, or to

effect an improvement in their personal appearance. It follows from this fact that some ladies' wigs are fitted over the natural (but for the time inconvenient) *coiffure*. Ladies' wigs, then, are made in a variety of styles: (a) long hair—straight, wavy, or curly; (b) shingled modes, (c) bobbed style; (d) modern; (e) fancy wigs in hair, silk, tinsel, glass or feathers.

Whatever style or variety of wig may be desired, the technique required is invariably the same as

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outlined for all wig-making. As in all other forms of *postiche* the technique of manufacture falls into two categories, namely, weft-hair and knotted hair.

Whichever method is used the work is almost identical, whether for ladies' or gentlemen's wigs. The features which characterize the various types of wigs are governed principally by the variations in the requirements of the client. Therefore, the main difference between wigs for men and wigs for women is the length and texture of the hair used, the final dressing out, and arrangement of the *coiffure*.

The nature of the measurements required for a lady's wig are identically the same as those specified on pages 51 and 52. But in those cases where the wig is to be worn over the lady's own *coiffure* especial care must be taken to allow for the thickness and natural lie of the growing hair. Wigs that are worn over a normal head of hair sometimes have a tendency to slip back. This evil can be obviated or rectified by making a slight addition to the front of the mount.

To achieve this the wig is placed upon the block in precisely the position in which it was originally mounted. The false front which should be made well forward over the front of the block, will be approximately  $\frac{1}{2}$  in in depth. A piece of galloon is then placed along the outline and the ends sewn to the edge of the original forehead piece. A strip of net is next added, sewn down, and edged off with silk. The false front is finally knotted so as to conform with the general dressing. When the wig is again placed upon the scalp it will grip the forehead more securely than hitherto.

### Mounting a Lady's Wig

The mounting of a lady's wig is carried out in a manner identical for the most part to that employed for gentlemen's wigs. It is, therefore, unnecessary to recapitulate the details already given on pages 65 and 66 for wig-mounting. There are, however, minor differences in certain details, for example, in a gentleman's wig the temples are more prominent, this also applies to the ear peaks. In ladies' wigs the temples should be less perceptible, and the ear peaks entirely dispensed with. The bind galloon in a lady's wig should, therefore, be carried from the ear curves in almost a straight line to the upper part of the temples. The lines are less angular, conforming more to the gentler feminine curves. Special care is necessary when making the turnings immediately in front of the ears, in no case should these appear broad and angular. A slight dip neatly turned gives the desired delicacy to that part of the wig which comes around the ears.

A light galloonless mount is advisable for ladies' wigs, but when galloon is used it should be of the narrow variety. The mount in all other respects is

made as described on page 61. The piece of galloon used on the top and crown of the mount should be shaped as a letter "Y," in addition to which an extra piece may be added to secure extra strength. This extra piece is brought over the top about  $1\frac{1}{2}$  in from the forehead galloon, making a semicircle, and attached to the outer galloon behind the ears. The mount is fitted with the necessary springs and well braced into position.

In mounting a wig which is to be worn over the lady's own hair it is advisable to make a galloon-edged hole in the mount at the crown. A tress of the lady's own hair is brought through this hole when the wig is worn and blended in with the hair of the wig. This device helps to secure naturalness in the *coiffure*, and also gives a feeling of security to the wearer.

A fine variety of net should be used for the making of a lady's wig. The outer portion of the mount may be covered either with stiff net or gauze, according to the nature of the wig. But to secure lightness in wear and to obtain a natural form of implantation it is advisable to use a caul net for the inner, or main portion, of the wig. The caul net is a widely meshed, cap-shaped net specially made for ladies' wigs. The crown of the net is so designed that its shape can be altered to suit the size and conformation of the scalp. The caul net is thoroughly and neatly sewn down to the inner galloon.

The hair used for ladies' wigs should be either waved or curled, but if straight hair is particularly desired this should be of the well-tapered variety. Its length will, of course, be determined by the style of *coiffure* desired, but the longer the hair to be used the more painstaking the knotting will have to be. The danger of entangling or breaking the delicate hair strands is increased with the increased lengths used.

### Lady's Weft Wig

Except where specially ordered, or for stage and carnival purposes, it is not usual to manufacture ladies' wigs from hair-weft. In cases where a weft wig is desired the technique described on pages 62 to 65 for gentlemen's weft wigs should for the most part be followed. The hair used in this case is, of course, longer than that used for gentlemen's wear. A slightly heavier mount will be required for a weft wig, foundation net being used for the whole area instead of fine gauze or caul net. Galloon should always be employed for a lady's weft wig, and is arranged in precisely the manner described for gentlemen's weft wigs. For a shingle, or short-haired wig, the sewing on of the weft is exactly as for a gentleman's weft wig. But where longer hair is used a slight change in the method of sewing on the crown piece is advisable. Instead of doing this part in sections, as previously advised (see page 64, Fig. 49), in the present instance it is advisable

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to employ the spiral method. This is effected in the following manner. When the rest of the wig space has been filled and only the round crown piece remains, the sewing on of the weft is commenced in the middle of the crown. The weft is then sewn down in rows, going round and round as in a spiral, placing the rows well apart. The direction followed is similar to that formed

by a loose watch spring, the work proceeding from the centre outwards until the crown-piece area is completely filled. Special care is necessary around the edges of a weft wig, so as to obviate the appearance of any hard points in the turnings of the weft. If necessary, a fine row of knotting should be placed along the edges of the mount.

## LADIES' KNOTTED WIGS

The mount for a knotted wig may be prepared with or without galloon, as desired. Both kinds of mounts have been previously described, so that the method of preparing either variety need not here be repeated.

The method of knotting required for ladies' wigs is precisely that described on pages 65 to 67 for gentlemen's wigs, and on pages 55 to 58 for transformations, etc.

If a parting is desired the position is indicated on the paper pattern and a parting space prepared. The hair-lace, fine tulle, or whatever foundation is used for the parting, should be sewn in according to the instructions frequently given before. White or flesh-coloured galloons may also be employed as desired, also white or flesh-coloured tulle, or a special flesh-coloured silk, may be used upon which to knot the partings. Drawn-through partings are very popular nowadays for ladies' wigs, and these will be referred to later.

The knotting is carried out in the manner already described, but the disposition of the hair must be determined by the nature and style of the *coiffure*. In any case, fine knotting is desirable for all ladies' wigs, especially around the edges, in front of the ears, and in the parting space. A careful study of the technique of implantation as explained in the previous pages in relation to the various forms of *postiche* will enable the student to satisfactorily execute a lady's wig of any conceivable variety. Additional instructions as to the manufacture of two popular modes of ladies' wigs here becomes necessary, taking first a young lady's wig.

### A Young Lady's Wig

This *coiffure* is usually made in the pompadour mode with a few curls at the temples and ears. It must be made light and rather on the frizzy side to

correspond with youthful tresses, beauty, and general appearance.

The foundation should be of ordinary net around the edges, but caul net below the crown to within 1 in. of the neck. The hair should be 14 in. taper, and composed of half wavy and half frizzy hair and must be well mixed.

The final dressing should be such as to produce the all-wavy effect, and the ends of the hair should be curled. It was usual to plait the back hair and use a ribbon bow, allowing the ends to fall over the shoulders in the *négligé* mode.

### Boudoir "Coiffure"

This form of *coiffure* was hitherto made with long, wavy, and curly hair, so that the dressing was made long enough to fall over the lady's shoulders when in bed, or when receiving friends in her boudoir. But of recent years many ladies have had them made wholly with curls, because this style tends to make a woman look considerably younger. Moreover, this style of wig was useful for a lady to slip on without the trouble of dressing her own hair. Boudoir *coiffures* with long hair are mounted with ordinary net in the front and caul net at the back, though few are made to-day.

The long hair should be wavy with curled ends and well tapered. The longest hair should not be more than 22 in., and may be previously permanently waved, in which case, after washing it, the *postiche* should be allowed to hang up in the workroom to dry naturally.

When dressing this *coiffure* it is advisable to water-wave as much of the hair as possible, forming the waves as near the edge of the block as practicable, then finger-wave the ends and pin these to the block with toilet pins. Or the whole may be taped down, according to the kind of wave desired.

## HOW TO MAKE A DRAWN-THROUGH PARTING

The parting is the most important section of any form of wig, toupet, transformation or fringe-piece. Reference has already been made to ordinary net partings, also to the tulle and hair-lace varieties. The student will find the execution of these comparatively simple, provided always that he obtains the necessary practice. The drawn-through parting repre-

sents a distinct advance in the art of making partings. It is specially favoured because of its natural appearance, which effect is due to the peculiar manner of implantation employed in its construction.

Briefly stated, the drawn-through parting, as its name implies, consists of knotted hair that is *drawn through* specially prepared tissue. This tissue may be

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flesh-coloured silk or some other equally natural-looking material, so that when the hair is parted neither net nor galloon is visible, but instead of which there appears a clever simulation of the human scalp

These partings may be made in any shape, length, or width, according to the requirements of the client

Many *posticheurs* prefer to make a drawn-through parting entirely separate from the wig itself and fix it into position afterwards. When the parting is completed it is sewn into the ordinary parting space. Should any vacant spaces occur between the original wig knotting and the parting they are afterwards filled in as required

To make a drawn-through parting, first cut a paper pattern of the parting area and adhere this to the block. Then select a piece of fine gauze about  $\frac{1}{2}$  in wider than the parting space, place this over the pattern and fix down with block-points. Now commence knotting hair to this gauze, starting about  $\frac{1}{2}$  in from the front of the parting. Knot very finely, one or two hairs usually being sufficient, in every mesh and along every other line until the parting space is filled up. As the strands are knotted the short root ends of the hair are carefully trimmed off short. This prevents the root ends being subsequently drawn through the silk

When the whole of the parting space has thus been firmly knotted the hair is combed towards the front. Now select a piece of silk or flesh tissue, and cut this to the size and shape of the parting space. This silk or flesh tissue, which is specially manufactured for the purpose, can be obtained from almost any of the wholesalers or hairdressers' sundriesmen. The piece of silk is then placed over the hair already knotted and temporarily fixed to the block by means of block-points. Now comes the most skilful part of the whole process, the actual drawing through

A gauze hook of the finest size must be employed for this work. The gauze hook is then held in the right hand in an almost perpendicular position. The silk tissue is then pierced by means of the hook, and the hair underneath is secured and drawn through the hole. Each incision made by the hook should, of course, be made immediately above each piece of knotted hair. Special care is necessary lest more than one piece of hair is caught up and drawn through each time, and consequently a tear made in the silk. The process is continued in the manner described until the whole of the knotted hair underneath has been drawn through. The gauze hook must always be held in an

almost perpendicular position to ensure a neat incision and to produce an erect implantation. Each hair should stand up as erect as is possible, thereby stimulating the natural growth and disposition of the hair strands

An alternative method, recently introduced, of making a drawn-through parting which must now be referred to, consists in knotting and drawing-through in one single operation. This is carried out as follows

First the gauze is affixed to the block as indicated in the previous process, and a piece of silk tissue (of a like size) is placed over it. The silk tissue is secured at one end of the gauze by means of block-points, the remainder being left loose to facilitate working. The hair is then knotted to the gauze, commencing at the front edge, by the hair being held between the silk and the gauze. The hook is then inserted through the silk into the meshes of the gauze underneath, and the hair, which is held between the two materials close to the fixed end of the silk, is knotted to the gauze. The hair is then drawn-through the silk tissue as the knot is made, being thus secured in one movement

When the drawing-through process is complete, special attention having been paid to the extreme part of the parting, the work is removed from the block. Any surplus net, or silk, is then trimmed off, leaving an edge of about  $\frac{1}{8}$  in around the parting piece. This edge, which must present a neat appearance, is used for the final sewing down of the parting. The parting is sewn into the parting space, using neat stitches and taking care to avoid any puckering of the silk tissue. Any spaces left between the parting and the knotting of the wig must be carefully filled in with rows of finely knotted hair

Despite careful workmanship, it is inevitable that sometimes the silk will inadvertently be torn or frayed. Should this occur it is unnecessary to entirely remake the parting. The top silk tissue is simply but carefully pulled off, another piece of silk selected, and the drawing-through recommenced

When cutting the paper pattern for the drawn-through parting particular care must be taken as to the position in which the parting is eventually to be placed. If it be a left side parting the pattern must be on a certain slant, whereas if it be on the right side the slant will be in the opposite direction. If a centre parting is required the front edge should be straight, or almost straight, according to the nature of the forehead line.



## BOARDWORK OR "POSTICHE"

### NEW METHODS IN ADDING HAIR TO "POSTICHE" AND IN FINISHING PIN-CURLS AND PIN-WAVES

No 1. Adding Hair to "Postiche." The modern technique of making an addition of hair to a piece of *postiche* is as follows

Weave the quantity of hair required to its prescribed length (preferably flat weft) Press well with really hot pinching irons, but take care not to scorch.

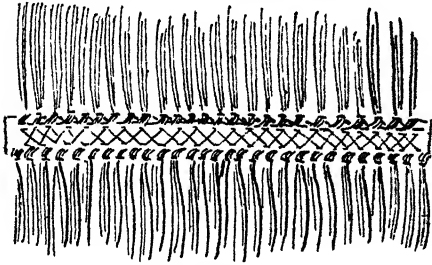


FIG 51 SECTION DIVIDED FOR ADDING HAIR TO "POSTICHE"

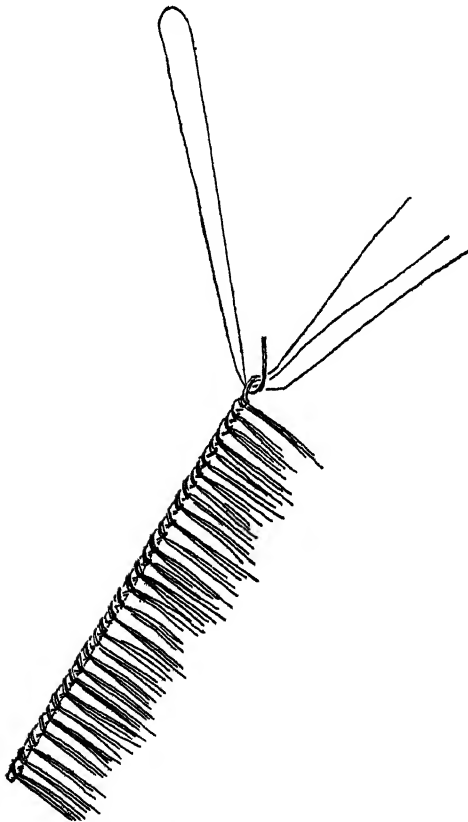


FIG 52 NEW METHOD OF WINDING PIN-CURLS

(It is always well to fold a piece of paper over the weft and press the hair between, this gives the weft a nice smooth and evenly flat surface) Now instead of sewing the weft on to the back galloon, pin the piece of *postiche* the right way up to a malleable block. Divide the hair at the inner edge of the back galloon, which

can be seen under the foundation net, and comb it forward where parted (See Fig 51) The hair now left is that knotted above the back galloon, which is quite visible under the net Place the weft on the top of that quantity of hair which is left hanging towards the operator, and sew down through the net



FIG 53 PIN-CURL TOP (OLD STYLE)



FIG. 54 PIN-CURL TOP (NEW STYLE)

to the inner edge of the back galloon. Now comb back over this the hair which was previously parted and combed forward A thickened piece of *postiche* with an absolutely invisible addition except for the extra heaviness has been obtained, which, of course, was the intention. A hairdresser unacquainted with this method always wonders where the hair has been added on his first encounter with this new technique.

No. 2. Pin-curls and Wavelets. A neat, strong and efficient way of finishing off a switch (see pages 31 and 32), pin-curl or pin-wave, is as follows.

Weave the first  $\frac{1}{2}$  in. very fine on two sides, graduating

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to the required thickness to make a short stem up the pin. For a pin-wave there should be a longer weft, which is sewn up fairly wide at the start tapering to almost nothing until the  $\frac{3}{4}$  in fine weft or "top row" is reached. Insert the pin bend the points up tightly with pliers, and roll the  $\frac{3}{4}$  in to its extremity. There are about 4 or 5 in of silks here hooked upon the weaving stick. Take this between the thumb and finger of the right hand and put *twice* round the pin. Bring the ends between the end of the weft and the pin. Now pull the two ends down evenly and tightly and tie off with a reef knot. (It will be necessary, of course, to thread a loop of string through the pin to hang upon the hook and so make a jigger.) With the weft for the pin-curl, when cutting down from pegs, leave a good length of silk to tie round the bottom of the pin, which has been turned up about a  $\frac{1}{2}$  in (see Fig 52). Twist the weft once round the pin, bringing it inside the hooked bottom of the pin. Now take a pair of pliers and clench the upturned part of the pin tightly into the weft, and continue to roll tightly

and firmly to its extremity. Loop the strings round the pin as in the pin-wave, and tie off with a reef knot. Roll a piece of paper tightly round and pinch well with very hot, but not scorching, irons. The operator will marvel at the neatness, and the hair will not undo without cutting, nor will it easily slide off the pin, having been rolled closely and firmly. There is no stitching, and much time is saved. (See Figs 53 and 54.) Should it be required to shorten the pin it is unnecessary to undo the rolling. Simply part the hair at the bottom, catch hold of the upturned part of the pin with the pliers, and holding the stem (the pin, of course, being held by the hook of the winding handle) between thumb and finger of the left hand, push it up the pin, at the same time pulling the bottom of the pin with the pliers, till the amount of pin left is of the required length. Cut the surplus off the bottom, turn the ends up again in a round hooked fashion and reclench. The extreme points will thus clench into the weft. Pull the stem down lightly and pinch off as before.

### DRESSING OUT "POSTICHE"

The success of any form of *postiche* may be seriously marred if the final dressing out is carelessly executed. Reference has already been made to certain aspects of this question, but it is necessary to indicate in a more detailed manner the technique required for the dressing out of fringes, pompadours, drawn-through partings, etc. Further details will be found in Section V, Waving the Hair, of other methods such as Water-waving, and in Section VI, Fantasy and Competition Hairdressing. The student is, therefore, referred to pages 268-270 and to pages 334-353 for this additional information.

#### How to Water-wave a Transformation with All Weft Hair

To water-wave this particular type of transformation the student has to take into consideration that he is working with a weft and not a knotted transformation. With the knotted variety the hair is very close together, but with a weft the hair is in sections. The best way to water-wave this transformation is to thoroughly wet the hair first, place the comb behind it, and pull the hair forward to a pompadour effect. Now put it aside for half an hour, allowing the hair to saturate so that it may be waved over the meshes without adding further moisture. Although an expert *posticheur* should be able to water-wave without tape, in this particular work the use of tape is advised, except on the front edges. Thoroughly comb the front to make the hair stand up, but the sides should not be made quite so full. Then commence the first wave as usual and tape it down with narrow tape and

toilet pins, continue combing, waving, and maintaining the hair nice and smooth and regular to the extreme ends. The short hair in front is best curled and then pinned down to the block, which method will produce nice soft curls, but if it is wound with small curlers the hair is apt to be made frizzy and to appear very unnatural.

An alternative method of waving pompadour transformations made in the weft style is first to thoroughly comb all the hair forward before wetting it. Then turn the foundation over so that the meshes can be seen. Next place the *postiche* upon a long flat cushion instead of a head-shaped block. Now water-wave it as though it were a *marieau*, and pin the short, curled hair as before indicated. When dry, place the transformation upon a proper shaped malleable block, but place it the right way up this time. Then comb the entire transformation into the desired shape, slightly damp the hair and place loose tape around it, or, alternatively, use large hatpins to keep the waves in position. It is advisable also to use a large veil, care should always be taken to ensure that the waves fit into each other at the neck. Place into the oven to dry, when dried, thoroughly comb the hair into shape, after which brush a little brillantane through the hair, and the *postiche* is ready for wear.

#### How to Dress a Drawn-through Parting

Considerable care must be exercised in dressing a fringe or any other form of *postiche* with a drawn-through parting. The hair must not be made too wet



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at the parting, as the hair must not lie flat to the foundation. The naturalness of this style of parting is not only because it simulates the appearance of the natural scalp, but also because the hair stands erect, exactly as the natural hair does. It is this attribute of a drawn-through parting that gives the desired youthful appearance to the wearer. Therefore, when water-waving a fringe damp the parting only very slightly, but the rest of the hair is made very wet.

First, all the hair must be entirely freed from tangles, then place the second finger of the left hand near the parting and shape the first wave, the wave should be slightly narrower at the crown point. Continue this first wave around the other side, the wave being made narrower as it reaches the parting.

This first wave is the most important wave of all, it makes or mars the entire natural effect, because the succeeding waves are arranged to conform with it. Nothing looks more unnatural than a series of waves going round in a too regular mode, hence the need for a nicely balanced, but not too formal, first wave. Having thus made the first wave accurately, continue the rest of the waves around the head. When first attempting this work it may be found easier to use tape to keep the waves in their places, but once the operator becomes more competent only toilet pins will be necessary. The short hair at the sides, or what is termed the underneath hair, is then curled. This hair is wetted and arranged in small curls. The whole is pinned down close to the foundation and placed in the oven to dry. If a deeper wave is desired, take the comb and with the coarse teeth push the waves closer up and pin them in this position to the block and replace in oven to set. Arrange the curls so that they follow in the same direction as the formation of the waves.

### How to Wave a Pompadour

First see that the hair is entirely free from tangles. It is then combed straight back from the forehead and a small wave (approximately 1 in. in width) is made next to the forehead. To give a natural effect the hair should be waved well back over the head. Keep combing the hair through during the process of waving so that it all blends in perfectly right to the end. Then proceed to dress the side hair, but see that the wave is in line with the hair over the top. Light curls are placed so as to come over the cheek towards the face. Small curls are made and pinned to the back with toilet pins.

After practice, the student should wave the entire front in one section, and when doing this, after the first wave has been made, the comb is then taken and the hair pushed forward. It should be pushed as forward as possible in order to give the desired pompadour effect so that it will stand combing without altering the shape.

Now continue the waving to the extreme ends, which may be curled as desired, and place the *postiche* in the oven to dry. When dry, comb the hair out thoroughly and frizz well at the roots and the remainder of the hair slightly. Then brush the hair back and place the waves into their proper order and shape. Afterwards take some long hat pins and place these at the sides to hold the hair into position. Then thoroughly damp the work and again place it in the oven. When dry, it may be combed and brushed as much as desired. If properly baked it will retain its natural shape and effect. Finally, a little brilliantine may be used.

### Water-waving "Postiche"

To water-wave a small pin-curl first fix the curl to a malleable head. The pins should be inserted one at the end of the wire holding the weft, and another where the hair is finished winding. Then procure a jug of very hot water and comb this through the curl. Now place the second finger of the left hand flat on the hair, holding it firmly while combing towards the left or the right, as the case may be, then place the next finger in the wave that has just been made, and hold it firmly while combing out the remaining hair.

Always be assured that the hair is free from tangle, then make the next wave by combing the hair in the reverse direction, and so on with each wave.

### To Water-wave a "Marteau"

There being rather more hair in a *marteau* than in a pin-curl, it is advisable to saturate thoroughly before commencing to wave. The *marteau* is first pinned to the malleable head or cushion, but great care must be taken to pin the *postiche* at each end of the foundation, so that it does not move while the waving proceeds.

Commence by combing the hair down as straight as possible. Then while holding the hair firm, comb the hair to the right to form the first wave, afterwards to the left to form the second wave, and so on, continuing the waving in this alternate way until the *marteau* is finished.

Before pinning the waves down, take the coarse side of the comb and push each wave closer to the other until every wave is well pushed up. This renders the waves deep and lasting.

Finally, pin the waves down to the malleable head or cushion and dry in the oven. When the *marteau* is thoroughly dried take it from the oven and frizz the underneath hair thoroughly but the top hair slightly. Then damp the hair once more and place again in the oven to dry. When dry, the hair is thoroughly combed through and the waves reformed. A slight touch of brilliantine may be added if desired.

## SECTION III

### GENTLEMEN'S HAIRDRESSING

GENTLEMEN'S hairdressing, contrary to general belief, is far more comprehensive and skilful than mere *barbering*. The gentleman's hairdresser has for many years been designated, somewhat disparagingly it is to be feared, the *barber*, and the ladies' hand has in contradistinction been given the more dignified title of hairdresser.

Gentlemen's hairdressing comprises much more than a knowledge of the practice of shaving the beard and cutting the hair. Using the word barber in the strict meaning of the term it is, of course, derived from the Latin *barba*, i.e. the beard. The barber is, therefore, he that shaves, or trims, or otherwise attends to the beard.

Gentlemen's hairdressing, however, especially in these modern and more knowledgeable days, embraces not only the technique of shaving and haircutting, but involves all sorts of extra attentions, such as shampooing, singeing, frictions, electrical and other treatments, massage of the skin and scalp.

There is also a considerable amount of art and skill required, even more than is generally realized, in the elements of shaving and haircutting. The really competent and efficient gentleman's hand must possess a considerable knowledge of the skin and the hair, and their structure and formation.

It is customary in the hairdressing profession, indeed it has been so for centuries, for the potential hairdresser to begin his career with gentlemen's hairdressing, and, after becoming well versed in that particular branch of the profession, to pass along, if he so desires, to ladies' hairdressing and the higher branches, learning the art of making *postiche*, etc., as he goes along. The lad was hitherto usually apprenticed by indenture to a gentlemen's hairdresser for a period from three to five years. This practice has, however, largely gone by default, and the student is referred to Section XXI, General and Legal Information, for particulars of the apprenticeship system and the form of indenture usually adopted. With the coming of various systems of intensive training the more or less probationary period in a barber's shop has been dispensed with, a fact which renders the present section on Gentlemen's Hairdressing of essential importance.

In the following pages the operator is given an opportunity to study the technique, ideas, and advice of experts, thus saving that tremendous amount of wasted time which necessarily accompanied the old-fashioned long period of apprenticeship. It is to be

feared that many of the lengthy apprenticeships were merely subterfuges for extended periods of cheap labour, and learning was consequently a lingering business.

#### The Young Hairdresser

Before passing along to definite technique it is essential to consider the young hairdresser. As in every branch of business, in the arts and the crafts, and in everything in this world, the success or failure of the student hairdresser will depend essentially upon himself. What matters more than anything else is the method of approach to the new job, a sincere desire for learning the business of the hairdresser is essential.

The task must be approached with a will, the will to become master of each technical phase, never being content until the whole art is mastered and an expert gentleman's hairdresser emerges. Strict attention to detail is imperative. It will be disastrous for the young hairdresser to think, for example, that any one can put soap on a man's face, so they can, perhaps, but not correctly, since even lathering is an art. *The secret of a good shave is in a good lather.*

Scrupulous cleanliness must always be observed in regard to everything appertaining to gentlemen's hairdressing. Thus, of course, as far as sanitation and hygiene are concerned, is a matter for the master, but the wise operator will co-operate in preserving cleanliness. He will thus be educating himself in the principles of sanitation and hygiene, moreover, he will be helping to preserve his own good health. He is a part of the general environment. Personal cleanliness must be maintained, as it is only by the strict observance of personal cleanliness that the real benefits of sanitation can be fully secured.

A peculiar feature of the gentlemen's salon is the intermittent nature of the trade. Usually there is much time to spare during the mornings and afternoons, especially in the earlier portion of the week. Spare time in the mornings is usually spent in cleaning up: cleaning the windows, dusting the furniture, dusting and attending to the stock, etc., etc., but, nevertheless, the problem that has vexed thousands of small hairdressers is how to keep the learner employed during the many slack periods. It is no exaggeration to say that many lads have been more or less ruined by an idleness enforced by the peculiar nature of the trade. In the early years of the boy's career a tendency for a distaste for regular work is liable to

## GENTLEMEN'S HAIRDRESSING

develop, and it is this early and pernicious influence which has caused many potential hairdressers to remain gentlemen's hands, or barbers

The apprentice, or student, as we prefer to call him, is strongly advised to turn this daytime leisure to some good account. The writer remembers his own apprenticeship days and how he managed to use profitably this enforced leisure. The student is recommended to avail himself of the opportunity offered, and to act upon the advice, born of experience, here offered. Apart from the necessity of maintaining cleanliness and tidiness, the student can use some of the time by making a study of stock-keeping and stock-taking. Most salons carry a fair stock of toilet sundries, and the master will appreciate the lad who takes an interest in the stock. The stock should be regularly dusted, arranged and displayed. The articles can be memorized, the kind and number of each line, how many of each there are in stock, a note of which particular line sells best can be kept, and so on. He should ask permission of his employer to keep a stock book, into which every line in stock, its number and price, etc., are entered. Most employers are willing to meet this request, and to supply the book. Then a regular stock-taking should be carried out, and this can be done by the student. He will thus provide himself with a foundation of sound knowledge as far as stock-keeping and stock-taking are concerned—a knowledge which will prove useful in later years.

Then, if the making of *postiche* is not ordinarily a part of the business, he should ask his employer's permission to have a work-bench, whereupon he can obtain some practice in the art of making *postiche*. The student is referred to Section II, Boardwork or Postiche, for the necessary instruction for making all forms of *postiche*. If the employer has the requisite knowledge, then the task will be rendered even more simple, but in any case, the time spent in thus practising will be for the student's benefit. The majority of employers are doubtless willing to co-operate with regard to the purchase of the necessary boardwork tools, real and false hair. Thus by the aid of the instructions given in the section dealing with *postiche*, the work-bench, tools, and hair the student will be able to turn many otherwise idle hours to good account. Then, in addition to the stock-taking, etc., and the making of *postiche*, as indicated above, the student should utilize every opportunity for study, reading textbooks, such as the present work, and endeavouring in every way to increase his knowledge.

The schools, academies, and other classes in hairdressing will also afford additional opportunities for learning the higher branches of hairdressing, and enable the student to obtain the necessary practice. Some of these classes may possibly be held in the daytime; in fact, the more enlightened employers have

expressed themselves willing to grant time off in order that the apprentice, or student, may attend, say, the local technical school for tuition in the higher branches of hairdressing. It is highly desirable that the student should make every endeavour to fill in profitably the gaps between those periodical rushes peculiar to gentlemen's salons.

### Deportment and Address

The question of deportment and address naturally arises in reference to the instruction of a young hairdresser. Not only must the student be clean and industrious, but he must have correct deportment and a good address. He must, of course, be clothed suitably, and he will be required to wear a salon coat. This garment may be wholly white, or white with coloured facings, collars, cuffs, etc., or it may be wholly black or grey. The exact style and colour will largely depend upon the wishes and fancies of a particular employer.

But the salon coat is not the only garment to take into consideration. The student must always observe a sense of correctness in his general appearance. His ordinary clothes should accord with the general tenor of the profession, that is to say, whilst avoiding the severe, he must dress neatly, always avoiding the flamboyant. A clean collar and neatly arranged neck-tie is important, clean shoes, and tidy, well-attended hair, are important details. Nothing, for example, looks worse than a dirty looking, frayed-out pair of trousers showing beneath the cleanest salon coat. It must be remembered that the waiting clients are able to, and continually do, observe these things.

The student must deport himself always with care, yet with ease. So much depends upon the way the client is approached. Good workmanship, for example, may not be accorded its due because of a wrongful approach, or an objectionable general manner on the part of the hairdresser.

The garrulous barber, the butt of the music hall comedian and the comic papers, represents a type of hairdresser now practically extinct. The student will be well advised to avoid the temptation to talk too much. The art of conversation is one not easily learnt. The hairdresser should, because of the nature of his work, be a student of human nature, a philosopher, and a friend to his clients. Yet undue intimacy or familiarity must be avoided. The student is advised to read good books, to follow intelligently the news in the newspapers, so that he may be able to discuss with his client not only topical questions, but things which are more important and fundamental. The art of good conversation is one to be carefully cultivated.

The hairdresser must be business-like, but not so as to appear over-anxious to effect a sale. Neither must

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he affect a careless or indifferent manner as if to suggest a "take it or leave it" attitude. He must, on the other hand, avoid the dogmatic attitude, even in regard to his own work. Thus he must not convey to the client an impression that he, the student, thinks he is the only hairdresser in the town who knows his job. He must, however, be persuasive, but not carry suavity of manner to the extent of cringing.

The first operation, the first step on the road to hairdressing, is the relatively simple one of shaving. This operation is, however, not so simple as it looks, especially if carried out as it should be. Shaving is nowadays a rarer performance than hitherto, as far as the hairdresser is concerned. The practice of self-shaving has in recent years increased by leaps and bounds. Nevertheless, there is quite a lot of shaving done in hairdressing salons even now. Many clients will use the hairdresser for special shaves for important occasions, etc. The problem of the self-shaver calls for some attention in a work of this kind.

## The Self-shaver and the Hairdresser

Frankly, the self-shaver has been in existence for a long time—centuries perhaps. It is not the self-shaver that is new, but the growth in the number of self-shavers. Let this fundamental fact be realized.

Now the reasons for the growth of self-shaving can be briefly stated under six heads—

1. The purely personal nature of the operation, e.g. most individuals generally do their own chiropody, bathing, and grooming. These attentions are naturally of a personal character, so is shaving.

2. The progress of invention and mechanical contrivances—safety razors, the improvement in ordinary razors and strops, and the advertising and display of them with concomitant articles such as soaps, creams, powders, etc.

3. The modern spirit of saving time—with its consequent aversion to a wait in the barber's shop—due to

- (a) Economic reasons,

- (b) The passion for rush and go.

4. The suspicion which has gradually but surely grown up against barbers' shops. "Foul shaves" and some medical men's prejudices have helped to foster this.

5. The failure of the hairdressing trade to adapt itself to modern conditions and requirements of life and labour, such as a code of sanitation, scrupulous cleanliness of establishments; also the growth of an unapprenticed class of barber which tends to kill the artist and craftsman.

6. This reason is implied in, and includes, the other five, i.e. that the rise of the self-shaver is a perfectly natural development, accelerated to a large extent by the circumstances of the 1914-18 war.

## How to Meet the Situation

The situation can be met, not by attempting to sweep back the sea, but by harnessing the tides for our own advantage. If a man wants to shave himself, or a woman wishes to shampoo herself, let them do so, but they both will, of necessity, have to go to their hairdressers for haircutting. This should be made so attractive that they will continue their custom and occasionally indulge in the luxury of being shaved or shampooed.

Again, if the male will shave himself, the wise hairdresser will act as his supplier. He will sell razors, blades, soaps, strops, antiseptics, etc., etc. In this way much can be done to atone for the loss of shaving. But why not extend knowledge of hairdressers and let them become beauty specialists for gentlemen?

## Beauty Culture for Gentlemen

Hairdressing has now entered upon a new phase of development on the gentlemen's side. In times past gentlemen's hairdressers were mere haircutters and shavers. Now many are merely haircutters. The mere haircutter will assuredly die out. The gentlemen's hairdresser of to-day must cease to wail at the loss of shaving. But what of the higher branches of gentlemen's hairdressing, the art of shampooing—wet and dry—oil shampoos, frictions and massages of the scalp, face massage, treatments for the skin, the scalp, and the hair? Hairdressers must become beauty specialists to gentlemen as well as to ladies. The self-shaver need be no menace if hairdressers are progressive. The evolution of the hairdressing craft must be understood and craftsmen must be educated accordingly.

The modern spirit of time-saving will develop, but let hairdressers show that it is not a waste of time to wait in good company, in a nice establishment, scientifically run, listening to good conversation, having a good shave by a good barber, who has served a good apprenticeship, and who understands the psychology of his client, and is well versed in literary, scientific, and philosophical thought. All these things are necessary to run a shop properly. With the general shortening of hours of labour more leisure will accrue to both the hairdresser and the client. Hairdressers should be able to talk of more than boxing, racing, and cup-ties, they should be masters of the arts of conversation and dialectic.

Hairdressers have been looked down upon. There must be reasons for this; the hairdresser can eradicate them. The client looks upon haircutting and shaving as a necessary nuisance; let him be shown that it is a pleasurable luxury to which he will look forward.

In conclusion, clients must be shown that the hairdresser is an essential, a necessary part of his life. If hairdressers educate themselves and their clients, there will be a great future for the gentlemen's

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hairdresser. He will be an artist and not looked down upon as "only a barber."

### Hairstressing Gowns, Salon Coats, etc.

The need for hairstressing gowns, or covers, to protect clients, from hair clippings, spots of lotion, and lotion, is obvious.

First there will be needed shaving squares, that is to say, square pieces of material made sufficiently large to protect the client's clothes whilst he is being shaved. These covers are usually made of print, a durable form of calico fabric with decorative designs. A useful size for these squares is 1 yd. square for each. Experience proves that a good quality print, in pink or pale blue pin-stripe, is the best for everyday use. The hairdresser will need a good stock of these, as it will be necessary to have clean ones every day. These squares are placed over the front of the client, and a clean shaving towel is placed over the square near the neck, and lightly tucked in.

Hairstressing gowns will also be required, and are usually made of either white drill or coloured print calico. It is desirable that the gowns should be of a uniform colour. Nothing looks worse than a variegated assortment of colours. Therefore all the gowns in use should be either white, pink, blue, or whatever particular colour is preferred, but these should be uniform in colour and design. The gowns mostly favoured by the clients are those with sleeves, this kind enables the client to read in comfort without unduly disarranging the gown. It is essential that a suitable material be used in the manufacture of hairstressing gowns, as a soft, woolly material is bound to collect and hold the short bristly hairs. Thus print

gowns are most convenient for this purpose. The gown should be long enough to cover the client's clothes, and should have a collar to protect the neck. It should be made of a material which is easily cleaned.

A satisfactory gown should be made of a material which is easily cleaned, and should be of a uniform colour. A gown of a uniform colour is more desirable than one of a variegated pattern. The gown should be made of a material which is easily cleaned, and should be of a uniform colour.

Salon coats may be either of a white, black or grey, or white with a coloured trim. It is advisable that all coats should be made of a uniform material. A uniform material is more desirable than one of a variegated pattern. The coat should be made of a material which is easily cleaned, and should be of a uniform colour.

The same principle must apply to the towels and other appurtenances used. These should be of uniform size, shape and colour. The salon will thus be given a distinctive appearance, the majority of clients prefer a certain standardization. There must also be method, each chair, or cubicle, must be provided with adequate accommodation for towels, cloths, gowns, etc. There should never be any need for rushing hither and thither for, say, a clean cloth or a clean towel.

The student is referred to Section XXIII, Designing and Fitting Hairstressing Salons, for further details of these and other matters regarding the proper fitting and arrangement of salon appurtenances.

## THE ORIGIN OF SHAVING

Those who attempt to trace back the origin of our common customs and practices will soon become aware that difficulties meet them on every hand. Habits, which at first sight appear so natural and simple in their beginning, have very often a diverse and complex origin, the solution of which is, by no means, so easy as it appears. If we were to put, for example, the question "Why do men shave?" the answer would seem to be so obvious as to merit no reply. Men shave for æsthetic reasons, it might be said. There is, however, more in our simple question than one might think; for while men shave because it is the custom to do so, shaving owes its real origin to religious and superstitious practices all over the world as well. Shaving, either of the face or of the head, was not always a voluntary act; it has been enforced by law in England, as well as elsewhere. Cleanliness and vanity, therefore, are not the sole reasons for a "clean shave"; the real origins lie deeper.

Before glancing at some of the methods in vogue it may be interesting to mention that one of our greatest anatomists, Sir Arthur Keith, F.R.S., has pointed out that the skin, over the chin, has a curious muscle which acts upon it, the so-called "shaving muscle," because it is employed to steady the skin of the chin against the razor, a most remarkable instance of that adaptability which we meet when we inquire into Nature's ways.

Foreign races always bring change of custom when peaceful or war-like conquests are made. In England, since the Norman Conquest and in consequence of it, hair fashions have changed repeatedly. When Cæsar landed in Britain he found that the natives wore no hair at all, except on the upper lip. Harold and his men had their chins "reaped," as the Saxons termed it, an expression no longer in use, except in a figurative sense and by the harvester. At a later period full beards were worn, if one is to judge by the



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effigies of our kings During the reign of Henry VIII the authorities of Lincoln's Inn prohibited wearers of beards from sitting unless they paid certain penalties Queen Bess went "one better" In her reign a law was passed to the effect that the wearer of a beard of more than two weeks' growth should be taxed according to his station in life, a man in a lowly position was mulcted to the extent of 3s 4d per annum for growing whiskers! So taken was Peter the Great with this enactment that he introduced the law into Russia Again, in Ireland, it was enacted that, in order to be recognized as an Englishman, a man must have all hair above the mouth shaven, and this law actually remained in force for two hundred years!

Among the Spaniards of the eighteenth century it became the custom to shave off the beard, as the king himself, Philip V, was unable to grow one On the other hand, the French, during the reign of Francis I, wore beards in imitation of their king, who allowed the hair to grow to hide a scar on his chin Even to-day fashion still follows the Court Yet, one hundred years later, in the time of Louis XIII, beards were not worn out of regard for the king, who, like the Spanish monarch, was unable to cultivate one It had been the custom in France to place three hairs from the king's beard under the royal seal, by being mixed with the wax they were supposed to add greater security to the fulfilment of the document itself, by giving a kind of religious or superstitious sanction to its contents The beard was regarded as a sacred thing, in the East, it will be remembered, men still swear by their beards

If we turn to countries outside Europe we find some interesting customs in vogue, or which were in vogue until very recently In Egypt, for example, the moustache is never shaved, although all hair on the head is removed except a small tuft on the crown As soon as a boy arrives at the age of two or three years, sometimes earlier, the head is shaven, with the exception of the little tuft already mentioned, and a similar one over the forehead A goat is slain, generally at the tomb of a saint, and friends are invited to a feast. The Romans regarded the custom of shaving as a religious rite, it marked the entry into manhood

In Morocco to-day the religious element is always present; in the wedding ceremony the hair of the bridegroom is shaven from his head, while musicians play outside the mosque in which the ceremony is taking place. The shaven hair is put inside the old clothes of the groom, and these are handed to his mother, who puts them into a kerchief and carries the parcel on her back as if the bundle were a baby. The devil is always angry when people get married in Morocco. Unless this custom were observed there

would be no peace between man and wife Later on the bridegroom must step three times over the bundle to counteract other evil influences

In India it is the practice to shave off every hair of the body, except that of the eyebrows This is done not only on the wedding day but on other solemn occasions as well When a Hindu visits a sacred place he always removes the hair from his body, after which he bathes himself In Southern India, on the other hand, the hair on the head and face is shaved off only at funerals

There is something dangerous about the hair in every part of the globe In Africa no native would dare shave himself in the presence of anyone who owed him a grudge because ill-luck would befall him In the same continent, mothers who lose their children shave one side of their heads, while the men go unshaven for forty days after a death In Nigeria it is very dangerous to shave on a Sunday, if a woman did so her husband would die All through primitive life we find that the act of one person, which is regarded as being wrong, has an adverse influence upon another There is a connection between these savage rites and the old English superstition or religious custom, call it what we will, which held that—

It was better you were never born  
Than on the Sabbath pare hair or horn

The head has often been shaven of hair as a punishment We may recall that, under the Czars, convicts had their heads shaven if they attempted to escape In India to-day women breaking the seventh commandment have their heads denuded of hair

As previously indicated, the origin of the "shave" is not to be found in the idea of cleanliness, but in other and more mysterious practices Superstition is at the bottom of it all In Africa, for instance, it is not the barber but the undertaker who does the shaving When a death takes place that functionary shaves the heads of the mourners, and then he consigns the hair to the flames If that hair were not destroyed, an evil-minded person could bring harm to those who mourned

Yet we are told that hair is shaven sometimes for the sake of cleanliness In British Central Africa the heads of little children are shaven by the mother, who sits with the child in front of her The head of the youngster is plastered with grease, and then scraped from the nape of the neck forward and upward, a flat piece of iron being used as a razor. Having finished the child's head, she shaves off the eyebrows in the same rough manner In another part children are made to look like poodles The shaving is done with a piece of glass, no soap of any kind being used, yet they never complain of pain.

Thus it appears that shaving, either of the head or

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of the beard, is a very old rite which reaches far back in man's history, and has a meaning far more significant than is to be accounted for on the grounds of mere fashion or utility. It has ever been the custom to remove hair from the human body, and that cus-

tom has always been enshrouded in mystery. Of one thing we may be certain—men and women removed their hair in the first place for superstitious reasons and not because they enhanced their personal appearance.

### THE TECHNIQUE OF SHAVING

Before the actual operation of shaving the beard is proceeded with it is necessary to deal with the tools required for such a process, to explain the variety of such tools, and to suggest the uses of each, also to give advice as to choice of proper tools, the maintenance and care of them, the technique of producing a

shaving edge to the razor, the kinds of hones in existence, and the various methods of setting and stropping razors, etc. Then the problem of lathering brushes, which type of brush to use and how to use it, and the best kind of soap to employ, etc., will be considered.

### TOOLS REQUIRED FOR SHAVING

The principal tool required for the operation of shaving is, of course, the razor. Unless the student understands razors and their management he can never hope to become an expert shaver. The razor, as we know it to-day, has evolved from the very crude shaving tools of prehistoric times. Stone, flints, wood, bone, and metal have at various periods been used for the manufacture of razors. The modern razor is a product of steel, enclosed in a handle of bone, vulcanite, celluloid, wood, or some other suitable compound material.

As already indicated, the practice of shaving has at various times played an important part as a religious rite, and it is probable that the metal-bladed razor dates back to the time when metal tools and devices were first introduced. Owing to the importance of the act of shaving it was only natural that the razor should be one of the earliest of the metal tools. The earliest examples were short, clumsy lumps of metal, apparently a mixture of copper with some harder metal, and were very thick and solid. The setting of these ancient razors was probably achieved by hammering the metal down until a sufficiently fine edge was obtained. The razor has developed but very slowly during the centuries, and the solid form of blade held its own until something over half a century ago. The solid razor of the nineteenth century was, however, much improved in weight and finish, upon the earlier models.

#### (a) Hollow-Ground Razors

The introduction of the half-hollow-ground razor in the 'eighties represented a big step forward in razor manufacture, and this form of grinding was much appreciated by the hairdressers of that period. The half-hollow, as its name implies, was a razor, the blade of which was ground slightly concave or half-hollow. The blade was in consequence thinner and lighter in weight than the old-fashioned solid models. Its

cutting propensities were enhanced and the setting of the blade made quicker and easier.

Razor manufacturers soon improved upon the half-hollow-ground blade, which was followed by the full-hollow-ground razor. The hollow-ground model is the one most favoured to-day, and, provided that the steel is of good quality, well tempered, and the blade nicely balanced, there is no better shaving tool for professional or private use. There are several varieties and makes of hollow-ground razors, the most useful being the German hollow-ground, the English hollow-ground, the American hollow-ground, the Swedish thin-bladed razor, and the French razor. The Swedish razor is a compromise between the solid and the hollow-ground, and is made in two parts, a thin strip of steel fixed into a grooved nickel top. Some kinds have a small screw situated at the extreme end of the razor, which, when loosened, enables the blade to be removed for cleaning or grinding. The Swedish razor is, however, not recommended for general salon use.

The French razor is, properly speaking, a half-hollow bladed tool made of soft steel, about which tool more will be said presently.

The German and the English hollow-ground razors are decidedly the best, as a matter of fact, experience proves that a Sheffield steel blade, ground by the German method, is the most durable and practicable shaving tool yet evolved.

Various makes of full-hollow-ground razors vary only in non-essential details, but each has certain characteristics common to all. All the best razors are made of steel, specially hardened, tempered, and ground as thin as is consistent with practicability. But no two razors are alike; the steel varies in quality, the hardness and temper varies, and the grinding, even in razors made by the same manufacturer, varies tremendously. Each razor has a nature of its own, and it is this peculiar fact that the student must, most of all, take into consideration. The razor may,



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for example, be soft all through, or hard all through, or a mixture of softness and hardness in the same blade. Steel is composed of tiny molecules of metal which may differ in texture and consequently vary in temper in the same blade. If the student examines several razors closely he will notice a considerable difference between the metal of the different blades. Some are tight in fibre, others are loose, and hairdressers of experience are able to detect these differences by merely feeling the blades with their fingers.

The "ring" of the razor varies, some blades, if caught on the edge of the finger nail will ring clear, others will sound "tinny." The flexibility of the blades varies with different razors, some are dangerously brittle, others are pliable and smooth in action.

If the student holds the hollow-ground blade a few inches in front of his eyes, allowing the light to play evenly upon it, he will notice a ridge running the whole length of the blade. This ridge runs parallel with the extreme edge of the blade, and is usually placed about  $\frac{1}{4}$  in. from the said edge. The ridge shows where the hollowing was left off, thus, the nearer this ridge is to the edge, the thinner the shaving edge becomes. The ridge should not, if the razor is well ground, vary in width, but frequently it will be found to vary in depth, and consequently when the razor is set the edge will vary in consistency, and will thus be unsatisfactory in use. If the student takes another look at his razor, this time end on, he may notice that the  $\frac{1}{4}$  in. shaving edge from the ridge already spoken of is uneven, and perhaps thickened right up to the edge, or *vice versa* right up to the ridge.

When choosing a razor for salon use all these points have to be taken into consideration, and the blade chosen should be evenly ground, should ring well, and also be pliable when handled. The edge of the razor, when new, is extremely fine. The first setting may conceivably improve the edge, but with each subsequent setting the blade will become thicker. The steel will wear down, the edge will gradually get nearer to the back of the razor, and the cutting angle will consequently vary.

A good hollow-ground razor should last for very many years. It will need occasional and careful setting, and must be correctly stropped, about which points more will be said presently. A razor must be nursed, and its individuality and temper must be thoroughly understood by the student if he desires to become expert in its use. He will need at least three good razors, and provided reasonable care and attention is bestowed upon them, the three razors ought to last a good craftsman about ten years. The most useful and practicable size of razor for general salon use is the  $\frac{1}{2}$  in. medium weight, full-hollow-ground. On no account should the student allow his confrères

to use his razors, or for that matter any of his tools. The razor should be jealously guarded.

### (b) French Razors

The French razor has had quite a vogue amongst hairdressers for the past thirty-five years or so. It is, strictly speaking, a half-hollow-ground razor. There are, however, many kinds of French razors on the market, varying in size, weight, and thickness, and ranging in grind from approximately a half-hollow blade to the more solid style.

French razors, as their name implies, were introduced originally in France, and for years have been used by the hairdressers of that country. Many English hairdressers have, however, more recently adopted French razors for salon use. These razors are smaller in size than either the old-fashioned solid razor or the modern hollow-ground blade. They are also manufactured from a softer grade of steel, and consequently require a different method of stropping, setting, and grinding. In use, French razors are soft and smooth to the face, and noiseless to the ear. This absence of "ring," or rattle, when shaving, makes their use popular to both the hairdresser and the client. The cutting properties of the French razor blade are characterized mainly by the velvety shaving edge and the short strokes required comfortably to remove the beard.

French razors seldom require setting on the hone after the manner in vogue for hollow-ground razors. Indeed, it is usually claimed that French razors never require setting, the edge being maintained in good condition by means of a special method of stropping, and that occasional grinding only is necessary, although the grind should be of a special form, namely, a French grind. In practice, however, the theory that French razors should never be "honed" breaks down, and most hairdressers find it necessary to preserve the edge by resorting to a slight setting on a Belgian hone. The technique of razor setting will follow a little later in this section, and instructions for setting French razors will be included there.

There are at least six standard forms of grinding, and French razors should be ground in accordance with the half-hollow principle of the tool. The student will, perhaps, understand this point better if the various forms of grinding are specified and a correct discrimination between the forms is made as follows.

(1) The flat, or wedge, grind for old-fashioned solid razors. (2) The German grind, which produces a full-hollow blade that rings, and applies to the modern hollow-ground razor. (3) The Swiss grind, a form of grinding where the blade is almost flat, the edge only being tapered. This grind is specially suited for Swiss razors, as above indicated. (4) The French grind is that usually associated with French razors; it is not quite a solid grind, but an almost imperceptible

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concavity is given to the blade. Thus it may be correctly described as a slight or half-hollow grind. 5) The Vienna grind, which form of grinding is a mixture of the German and French methods. The edge produced is not so thin and ring-like as the German, but is decidedly thinner than the French. It is, therefore, relatively speaking, a three-quarter hollow. 6) The London grind, this grind is a special product of the London grinders, and one much favoured by English hairdressers. The effect of the London grind is to produce a gradually tapered blade from just below the back projection down to the edge. There is, therefore, no ridge as in a hollow-ground razor, neither is there the extreme thinning produced by the Vienna method. The London ground blade is rather more tapered than hollowed, and yet it is thinner than the orthodox French grind. It may, therefore, be described as a half-hollow grind, but so tapered towards the edge that undue thickening of the latter is obviated. It is calculated to produce a more lasting grind than those hitherto described. Moreover, the blade, after a London grind, can be honed without producing too great an alteration in the angle of the shaving edge.

The most useful and practicable size of French razors is undoubtedly the  $\frac{1}{2}$  in. size, this means that after a grind or two the  $\frac{3}{8}$  in. size is obtained, which is the usual size for general use. The make recommended is "Guarantee Paris," No. 42, H.B. 520. For extra heavy work a No. 43, H.B. 520,  $\frac{3}{8}$  in. size, will be found useful as a stand-by, especially in busy salons. The student will need at least two No. 42 French razors for ordinary use plus an extra one, No. 43, for emergencies.

### (c) Razor Strops

The razor strop is an important item in the hairdresser's tool kit, and one that needs careful attention. There are, for all practical purposes, but two kinds of razor strops, namely the hanging strop and the hand or cushion strop. There may be other and different kinds of strops representing compromises of, or between, these two, but, briefly, it must be explained that hairdressers need only consider those which experience has found to be practicable in use, and effective in purpose. The hanging strop is decidedly the best for hollow-ground razors, and the hand strop for French razors.

1. **Hanging Strops.** The hanging strop stands in very little need of detailed description. It is used both professionally and privately, and usually comprises a strip of leather on one side and a strip of canvas on the other, with a hook at the top for hanging it up, and a handle at the other end with which to hold it. The student will require a large, good quality strop for professional use. It is mistaken economy to purchase a cheap article for, say, a few shillings. A cheap strop

is all very well for private use, but the hairdresser who wishes to keep his razors in proper condition and shave expertly will need the best article.

A double-sided strop is essential. The leather or top side will be leather, the bottom or underneath side, will be canvas. The two sides are separate, but are attached to the hook and the handle at the top and bottom, respectively, for convenience in use. A special salon strop is desirable, measuring 24 in. in length, including the handle, the stropping surface measuring approximately 20 in. in length. The strop should be fairly wide, viz. 2  $\frac{1}{2}$  in. or 2  $\frac{3}{4}$  in. A narrow strop is inadvisable for the simple reason that the usual size of the razor blade is approximately 3 in. from heel to point. The leather should be genuine horsehide, or shell, and the canvas closely and evenly woven.

When supplied new, the strop will appear fairly smooth on the leather side, and extra smooth on the canvas side. Usually both sides are dressed with oil, fat, or, perhaps, some patent strop dressing. The student is advised to avoid all patent dressings, or fancy and alleged edge-producing strop pastes, etc.

The new strop will, however, need treatment before use. This will take the form of a simple dressing on the leather side of either pure tallow or sweet oil, or a mixture of both. The fat and/or oil is smeared fairly lavishly over the whole surface of the leather and left to soak in, the strop being allowed to rest overnight, and *laid flat*, so as to ensure an even dressing. Some hairdressers mix some fine emery powder with the tallow, a mixture calculated to produce a "bite" when the razor is stropped, but the student is advised to leave aside all such gritty substances, however finely ground they may be.

The canvas side will also need attention, and here the student is advised not to use either fat or oil, as generally understood, but to use soap. The canvas should be prepared as follows. Hold the strop taut, the hook end being properly secured, and rub soap into the canvas, using hard strokes so that the soap is well rubbed in, and in sufficient quantity. The best soap for the purpose is a well-seasoned end of a good quality shaving stick—washing or household soap must *not* be used. The soap being well distributed, work it into the canvas by means of the finger tips. Then, in order to produce a level surface, procure a round bottle, without a ridge or label, and rub this vigorously up and down the strop until a glazed surface is obtained. The strop must be held tightly by the left hand whilst the bottle is held in the right hand. A perfectly rounded bottle is the only medium which will produce the desired surface, and at the same time the danger of pulling the soap off or producing ridges is obviated.

The strop is now ready for use, and, except for

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occasional cleaning and re-dressing, will last for years. If the strop should get unduly dirty in use, it should be washed in dry-shampoo wash, and afterwards dressed in the manner described above.

There is a great art in stropping a razor, and much careful practice is necessary before the student is able to strop with any speed. It is important to point out here that stropping a razor does not sharpen it, and it is not intended for such a purpose. The required keen edge is produced by the hone when the blade is set. The purpose of stropping is merely to preserve that edge. It has been mentioned previously that the edge of a razor, when seen under a powerful microscope, may be likened to the teeth of a carpenter's saw. After a shave these minute teeth become slightly disarranged and may have minute particles of hair or dirt wedged between them. The wise student, after shaving, will

clean his razor and sterilize it. Many of the offensive particles adhering to the edge of the blade will be dispersed by these operations, but the edge will still need correcting. Stropping merely corrects the alignment, and thus preserves the keenness of the shaving edge. Moreover, stropping is necessary in order to give a smoothness to the edge. Strange to say, a razor may, after setting, be too keen for satisfactory shaving. The extreme edge, which is imperceptible to the naked eye, will in such cases need softening, or robbing of its harshness. Stropping removes this extra keenness, giving to the blade the correct edge for cutting the hair off the face. Needless to say, improper stropping may take the edge entirely off the razor, or, alternatively, may produce a false edge, and in either case the student will be unable to produce a satisfactory shave.

### RAZOR STROPPING

#### 1. Stropping Hollow-Ground Razors

The correct method of stropping hollow-ground razors is carried out in the following manner.

The strop should be attached to a hook, securely fixed, so that there is no danger of it slipping off during the stropping. The height of the strop when in use is an important consideration, the strop should, therefore, be placed so that it can be held comfortably, with the correct pull and at the right angle. The most satisfactory height for a strop to hang is from 3 ft. 6 in. to 4 ft. from the floor, that is to say, approximately on a level with the breast pocket of the user. The strop handle is firmly gripped by means of the left hand, and the strop must be held and kept in an horizontal position. The strop must not be held too rigidly, nor strained absolutely taut, as it is necessary that a certain amount of play be allowed for the swing of the razor. Strops that are strained too tightly tend to produce banging and noisy stropping, which is not only unnecessary, but is bound to damage the delicate edge of the razor. On the other hand, the strop must not be allowed to sag, or else the edge of the razor will be turned and the danger of cutting the strop increased. The strop should be allowed to give sympathetically, and in accordance with the to and fro motion of the razor. The razor must be securely, but not too tightly held, the tang being held between the thumb and first finger, in which position it is revolved as the stropping progresses.

The first stroke is made in the direction away from the operator, the edge of the razor being nearest to him and the back of the razor farthest away. The razor must be flat on the strop, and be moved, back first, in the direction indicated. When about two-thirds of the distance has been covered the razor is turned over, but *it must always be turned over on its*

*back.* The second stroke, that towards the operator, is then taken. The razor, still kept flat, is brought, back first, towards the operator, keeping the blade perfectly flat on the strop. The strokes must be done very slowly and carefully at the beginning, speed coming only by practice. Six strokes each way, forward and backward, twelve in all, is usually sufficient. Many hairdressers are apt to over-strop their razors, consequently the edge is spoiled. The student must take special care to give each side an equal number of strokes, lest the edge become ill-balanced, and consequently will not shave equally well on both sides of the razor. The canvas side of the strop should be used first, the stropping being finished on the leather side. Twelve strokes on the canvas and six on the leather is usually sufficient to produce the desired edge.

**The French Strop.** This strop is of the hand variety, being a hard, rigid strop with a handle attached to one end of it. The hanging strop, as previously indicated, is used for hollow-ground razors, and the French strop is used specially for French razors. These two forms of strops represent the requirements of the hairdresser. The French strop is a specially designed tool usually consisting of a piece of wood, double cut through its centre to allow for the necessary resilience in use. To one side of the strop is fixed a strip of good quality leather, shell horsehide being best for this purpose, and to the other side is fixed an additional strip of wood, the latter being cut into a series of parallel lines to hold the paste. A fairly soft wood is required for this side, e.g. close-grained beechwood, or, alternatively, a specially prepared wood pith may be used for this side.

Some good French strops are now on the market, the one most favoured by hairdressers being Hamons' best-quality strop. The average size of these strops is

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11 in by  $1\frac{1}{2}$  in, the actual stropping surfaces measuring  $7\frac{1}{2}$  in by  $1\frac{1}{2}$  in. Fig 55 shows a strop of this type.

It is necessary to use a special paste for French strops, and this can be obtained in boxes containing one bar of black for the leather side, and one of red for the wood. Hamon paste is the kind generally recommended. It is essential to use the paste rather sparingly than otherwise, over-pasting resulting in an uneven surface and, possibly, wastage. Some hairdressers prefer to use a mixture of hard paraffin and tallow instead of the ordinary French paste, and good results are claimed for this substitute.

There is also another kind of French razor strop, namely, the concave strop, this strop comprises essentially two stropping surfaces, both of which are concave, similar in shape to the inner segment of a circle. The concavity is in the direction of the length of the operating surface, and at such an angle that the extreme sides of the razor's actual cutting edge come in contact with the stropping surface, notwithstanding any metal that may lie between that edge and the sides of the back of the razor, and which does not come into contact with the strop. The measurements of the concave strop are 12 in long (*D*),  $2\frac{3}{4}$  in. deep (*B*), and  $1\frac{1}{4}$  in. wide (*A*). A perfect segment of a 13 in circle is drawn with a compass, the centre, or narrowest part of the strop (*C*) is about  $\frac{1}{2}$  in in thickness. A suitable grip, or handle, is fixed. The wood surface is lined with six or seven parallel lines drawn the full length of the stropping surface. The other side is covered with leather, one or two pieces being used, as necessary. Two pieces, one on the top of the other, are recommended, so that the required resilience is obtained.

### 2. Stropping French Razors

**Ordinary Method.** In order properly to strop French razors it is essential that the student first fully appreciates the fact that the French razor is rigid and nearly solid. There is, therefore, an absence of yield, or give, whilst the blade is being stropped. The method of stropping a French razor on the Hamon strop is carried out in the following manner.

The strop is held firmly, but lightly, between the thumb and first finger of the left hand, these being placed at the sides of the handle. The strop is placed in a perfectly horizontal position, its end resting on a solid foundation, such as a shelf or a marble slab. The razor is held by the thumb, first and second fingers of the right hand. The thumb is placed on the inner or filed edge of the tang of the razor, the first and second fingers coming at the back of the tang, whilst the remaining fingers are lightly folded around the vulcanite handle of the razor. As the stropping proceeds the tang is worked under and over, or backwards and forwards, between the thumb and fingers, care being taken not to loosen the hold, and, at the same

time, not to grip the razor too tightly, lest the stropping movement be impeded. The thumb is used to obtain the pressure required in the stropping, yet it must not be pressed too heavily on the flat side of the tang. The pressure is actually a side pressure, the thumb being used to push the razor across the strop resting on the edge and not the top of the inner side of the tang.

The essential difference between stropping hollow-ground razors and French razors is that in the case of

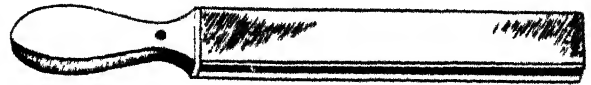


FIG 55 THE HAMON "TAPT" STROP

It is the only type of strop which gives the best results, the point of the razor being at least 1/2 in. from the edge of the strop.

the latter *the blade is not held absolutely flat on the strop*. Owing to the peculiar construction of the French razor, if it were held perfectly flat on the strop, the back, and not the edge, would receive the benefit of the stropping. The blade must be held slightly off the level, the back being raised a little, almost imperceptibly so, in fact, from the strop. The edge itself, however, rests evenly and flat upon the strop. The effect of this special feature is that the razor obtains and keeps a rounded edge, practically a needle-shaped edge. Thus there is no bevel as in the old-fashioned solid razors, nor is there produced any "wire" edge, such as is frequently the case with hollow-ground razors.


The short, crisp strokes required in stropping French razors are quite different in every respect from the swinging strokes required for hollow-ground razors. It is important to remember this distinction, principally for two reasons. Firstly, if a French razor is stropped by means of the swinging stroke, as used for hollow-ground razors, the edge will tend to become wavy. This is due to the long sweep, plus the softness of the steel blade. Secondly, because the edge of a hollow-ground blade is set at a different shaving angle than that of the semi-solid French razor. Furthermore, it must be remembered that each stropping of a French razor is in reality a *mild form of grinding*, therefore, the stropping should be of short duration. French strop paste is mildly abrasive, and due care must be taken to avoid irregularities in its distribution lest the edge of the razor be scratched or notched.

The number of strokes to be taken must necessarily depend upon the condition of the edge. If dull, the razor will require at least twelve strokes on each side of the strop, twenty-four in all; but for all usual purposes, six strokes on each side, twelve in all, will be found sufficient to preserve the required keenness.

There are two distinct kinds of strokes used for

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stropping French razors, namely, point to heel and heel to point, the first being recommended as most efficacious, the second being used only for the extremely dull blade, or one requiring a touch on the hone.

The point to heel stroke is carried out as follows. The razor is held as previously directed, the point being placed in the centre of the strop width, whilst the edge for the first half of the stroke is placed towards the left hand. The razor is then pushed upwards in a direction away from the operator and towards the right, the blade being directed nearly, but not quite, flat on the strop. Thus when the heel of the razor has reached the strop the whole of one side of the edge has touched the strop, and has traversed the first slant of an inverted V. The first stroke follows a direction thus / The second stroke is then made, the razor being turned over, with the edge towards the right hand. The blade is again pushed upwards, as before, but this time towards the left hand. Thus the second slant is made \ The double movement thus forming the inverted V—Λ. The *back* of the razor always goes first, an action which is directly opposite to that employed in honing, where the edge goes first. Each side of the inverted V should be made as if the student were doing geometry, that is to say, the angle must be accurate. Thus Λ is correct, but  is incorrect, and will produce an ill-balanced edge. The wood side (red paste), is used first and the edge finished on the leather side (black paste).

**Concave Stropping** The strokes for the concave

French strop are practically the same as those just described for the Hamon strop, but the stropping for the concave type is commenced at the deepest part of the strop making the point to heel movement as directed above. The whole blade is pushed from point to heel as before, but the contour of the concave strop is taken as it progresses from point to heel. The edge of the razor is, therefore, pointing downwards as the stropping proceeds. Very little pressure is required when using the concave strop for the simple reason that the curve of the strop of its own accord supplies the necessary sympathetic pressure.

French strops require to be well looked after. The paste must be evenly distributed and not put on too thick. The stropping surfaces must, however, be completely covered with paste, which should be well rubbed in with a round bottle as explained for the hanging strop. The strop, when not in use, must be kept away from dampness, dust, or hair clippings. A speck of dust, or pieces of cut hair, will seriously mar the keenness of the edge. Water, or any liquid on the strop surface, will cause "edge pockets," that is to say, certain portions of the blade will miss the "bite" of the strop, consequently, the edge will be variable, and its cutting properties inconsistent.

All kinds of strops tend to become hard in the winter months. When this happens the strop should be warmed in front of the fire, and the surfaces afterwards rubbed down with a round bottle. Neglected razor strops spoil good razors and produce bad shavers.

## RAZOR SETTING

Razor setting is a fine art, and it is to be feared that, comparatively speaking, very few hairdressers have completely acquired this art. The essential requirements for successful razor setting are—

(1) Having good razors to set (2) A series of good hones (3) The necessity for correct strokes when setting (4) Plenty of patience on the part of the operator. (5) Knowing when to conclude the setting.

The first requirement is assuredly obvious: it is impossible to produce a good edge on a bad razor. The second and third requirements will become obvious as the technique is explained. The fourth, that of patience, is of supreme importance, much of the bad setting is due to impatience, an attitude that will never produce a good edge. The fifth consideration is perhaps the most important of all. Very few are able to tell *exactly* when the right and correct edge is obtained. A razor slightly underset, or one slightly overset, is as bad as one not set at all. The experienced razor setter is able, however, to gauge the psychological moment when to take the razor off the stone, and he will be guided by such manifestations as the bite of the hone, the run of the oil, etc. But there

is something more needed than merely mechanical manifestations, there is a peculiar "setting sense" which comes as the result of training and experience. By means of this extra faculty, the hairdresser can instinctively sense the edge, and he will conclude the setting accordingly. Coupled with this is an extra fine "sense of touch", by simply testing the razor on his finger nail or skin, the operator is able to determine the suitability or otherwise of the edge by the merest touch.

### Razor Hones

There are many kinds of stones or hones used for setting edged tools. Razor hones have, however, to be very fine and smooth cutting; therefore the student need only concern himself with the hones suitable for his profession, and which are proved satisfactory in use. The hones used and most suitable for setting razors are as follows.

1. The Belgian, sometimes called German, natural hone, a yellow stone with a slate base, is recommended as a reliable hone for hairdressers. These hones vary in grain and so-called "bite." For the hairdresser's



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use, a medium-fast stone is decidedly the best for all general purposes, and the most convenient size for razor setting is 9 in long by 2 in wide. This gives a good surface for hollow-ground razors of all sizes. The Belgian hone is usually lubricated with oil.

**2. Water Hone, or Slatestone.** This stone is really natural slatestone of exceptionally fine and velvety grain. It is a useful hone for setting hollow-ground razors, but is of too fine a texture for solid or semi-solid blades. The setting surface of a water hone is usually 10 in by 2 in. It produces a fine and well-balanced edge, especially on razors which are well kept, particularly those which have not been allowed to become thick in use. Expert shavers, possessing a "light" touch, favour the light edge of the water hone as in accordance with their method of shaving.

The water hone is so named because it is lubricated with pure water. This lubrication is obtained by means of a slatestone strip (supplied with the hone) which is dipped in water and then rubbed flatly and evenly over the surface of the hone. The contact of the two stones produces a lather of slate, which is useful as a lubricant. After setting, the lather is allowed to dry upon the hone in readiness for subsequent use, thereby giving a thicker and more efficacious lubricant.

**3. Carborundum.** This is a composition hone, consisting of a compound of carbon and silicon. Carborundum is largely used as a polisher, and may be obtained in many forms and in variable strengths of abrasibility. For razor setting a fine hone is required, and for such purposes Carborundum No. 292 (fine) and No. 146 (medium) will be found most useful. For producing a shaving edge, however, carborundum is not recommended. Even the fine grain is too coarse for producing an edge sufficiently smooth for shaving. The student should, however, include the above two carborundum stones in his outfit, because of their usefulness in rubbing down razors, making them thinner, and removing gaps or notches. Used as a preliminary, the carborundum hone will save a lot of work, and incidentally save the wear and tear of the Belgian hone, which for extra rough razors should only be used as a "finisher." The carborundum hone is useful, therefore, as a supplementary stone. It is also useful for setting scissors.

**4. Pike's Hones.** The Pike's series of hones are deservedly popular among all users of edged tools. These stones are of the "composition" variety. The most useful to hairdressers is Pike's "Ezy Edge," a good hone for French razors, as well as for some hollow-ground razors, and Pike's "India," the latter being particularly good for heavy razors and scissors. The lubricant used for these stones should be Pike's stone oil.

**5. Aluminum.** The aluminum hone is a composition

stone for both hollow-ground and French razors. Various lubricants are suggested for this hone but the student is advised to follow the directions given by the manufacturers of this type of hone.

### The Technique of Razor Setting

The edge of a freshly set razor when seen through a strong microscope resembles a saw, the edge standing out like a row of teeth. Constant shaving gradually wears these teeth down, stopping, however, preserves the tooth-like edge, giving to the razor a maximum of shaving life. But in course of time the teeth must wear down, the edge becoming smooth and consequently blunt. When the edge has worn down and become "dull" the razor requires setting. Setting restores the edge, and gives the razor a new set of teeth. This setting, as distinct from grinding, is carried out on a hone, a flat stone in one of the previously mentioned varieties.

Undoubtedly, the Belgian hone is the best setting stone for all general purposes. The technique of setting, now to be described, refers to that employed on a Belgian hone, but, fundamentally, the same strokes, etc., are required for any kind of hones used. The number of strokes required depend upon (a) the texture of the stone used, (b) the condition and thickness of the razor blade, and (c) the form of lubricant used. The finer the grain of the hone, the greater the number of strokes required, that is to say, an exceptionally fine grain in a hone means it is slower in "bite", the coarser the grain the "faster" the hone becomes. A razor of very hard steel, used on a fine-grained stone will take an insufferably long time to set. On the other hand, a razor of soft steel used on a coarse-grained hone will be quickly set, but the edge in the latter instance will tend to be harsh, ragged, and unfit for shaving. The best texture hone for the majority of razors, is the medium-fast. This stone has a "bite" that can be distinctly felt by the operator as he proceeds with his job, but the subsequent edge will not be too harsh. In any case, if the razor is very thick, it is advisable to send it to the grinders for a preliminary grind; but where the razor is thick, but does not require grinding, or in cases where gaps or notches are present, it is advisable to "rub it down" first on a carborundum stone. The latter should be No. 146, medium, and will be found exceedingly useful for removing surplus steel.

There are several methods of lubricating a Belgian hone, ordinarily a good quality sweet oil will be found efficient. But it may be necessary to increase the cutting properties of the hone, especially in cases where the razor is very dull, or the steel is very hard. A mixture of sweet oil and paraffin will be found efficacious for such cases, i.e. one part of paraffin to three of sweet oil. The paraffin acts as a cleanser, and



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prevents the oil clogging the hone, thus giving it an extra "bite." Alternatively, soap lather from the shaving brush may be used, this gives a good "bite" to the stone and is clean in use. The student is warned, however, against the danger of short hairs getting on to the hone when lather is employed. Short beard hairs frequently find their way into the shaving brush, and if these hairs get on the surface of the hone, the edge of the razor will be injured. Dry shampoo spirit lotion is largely used by hairdressers as a setting

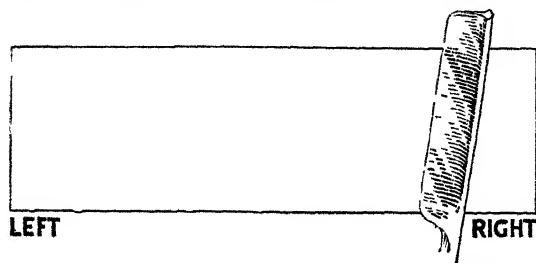


FIG 56 FIRST OR RIGHT-HAND POSITION OF HOLLOW-GROUND BLADE ON HONE

lubricant, and its use is recommended to produce an extra "bite" where necessary.

It is important to point out that when a water hone is used the slate lather should be left to dry on the stone after use, but for *all* forms of oil stones the hone must be thoroughly cleansed after use. The oil, if left on, will soon clog the pores of the hone, and its cutting powers will thereby become impaired. Moreover, oil, by reason of its very nature, attracts dirt and dust, thereby providing an additional reason why the hone should be wiped clean. The careful craftsman wraps his hone in an old towel after use, in order to keep it clean and to save it from knocks.

Should the pores of the hone become clogged, which is inevitable after frequent use, or should its surface become wavy, or irregular, it must be cleansed and levelled. A good way of cleansing and levelling a hone is first to procure a flat piece of fine-grained pumice-stone; then place the hone in running water and rub the pumice-stone flatly and evenly over its surface. Pumice-stone should never be used on the hone in a dry state. Always keep plenty of water running over the hone. For a very soft hone, however, a good wash in soap and hot water, using a soft scrubbing brush, will be found sufficient.

### Setting Hollow-Ground Razors

Hones, like razors, have their peculiarities, each stone has a nature of its own. This factor can only be determined by experience, and the operator, by using his judgment, will soon appreciate such idiosyncrasies and vary his technique accordingly.

The *modus operandi* of setting hollow-ground razors is carried out in the following manner. First clean the

surface of the hone so that it is absolutely free of old oil, dirt or grit. The hone must be kept on a flat surface for setting. Next sprinkle the lubricant over the prepared surface. Then take the razor, which is completely opened, the tang of the blade being gripped between the thumb and first finger of the right hand, the remaining three fingers loosely encircling the handle of the razor. The blade is placed *perfectly flat* upon the hone, right-hand side, and at an approximate angle of forty-five degrees, as shown in Fig 56, but the

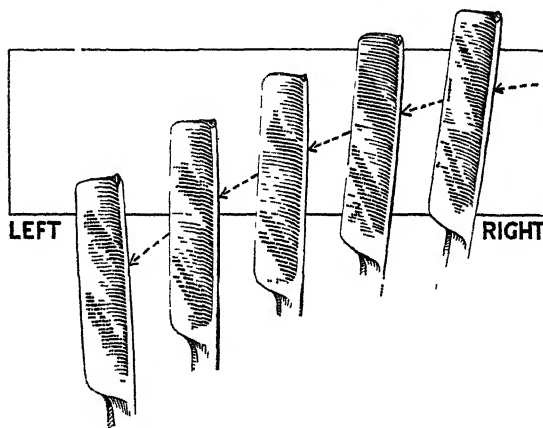


FIG 57 DIRECTION TAKEN BY BLADE WHEN SETTING, WORKING FROM RIGHT TO LEFT

back of the razor is slightly slanted as the razor is moved. For the first stroke the razor is moved, edge first, always keeping the blade absolutely flat, towards the left, in the manner shown by the dotted

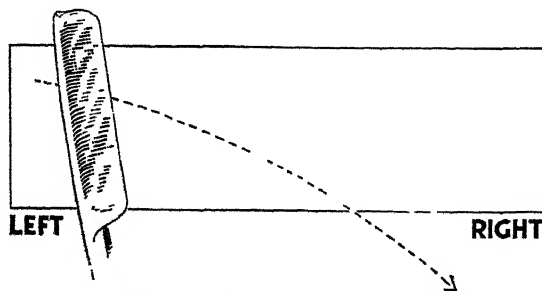


FIG 58 DIRECTION TAKEN BY BLADE WHEN SETTING, WORKING FROM LEFT TO RIGHT

lines, in Fig 57, towards the end of the hone. For each stroke the blade must traverse practically the whole of the hone surface. Thus the first stroke is accomplished. The second stroke is then taken, the razor is turned over, *always turning the blade over on its back*, and the stroke is made, this time the stroke is from left to right, as shown in Fig 58. The strokes are repeated in the same manner, i.e. right to left, left to right, and so on, always taking care that an equal number of strokes are taken each side.

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Should, however, a razor appear to be stubborn, and the edge slow in coming, it is desirable to alter one's methods. Instead of one stroke left and one stroke right, as previously described, it will be necessary in such cases to give the blade from six to twelve strokes on one side before turning it over. The direction of the strokes must, however, be the same as for the single method, but the blade is here given first, say, six strokes, then it is turned over and given six strokes on the opposite side, and so on. In any event, the razor must be held firmly and placed flat on the hone, it is necessary to exert a good pressure, which must be consistent along the whole distance of the hone.

As the setting progresses the lubricant will turn black. This is due to the wearing down of the steel, and the intensity of the blackness of the oil will indicate the amount of the "bite." The thinner the lubricant, the faster the cutting will become. The razor, as the stone "bites," will make a cutting noise, and this noise or "grip sound" clearly indicates that the setting is going on satisfactorily. Should the blade slide over the surface of the hone without "bite," in which event the lubricant will remain unsouled, the operator will know that the blade is not being set.

The most satisfactory position for the operator when razor setting is sitting down, the bench table or slab upon which the hone is resting should, however, be comfortably high. Criticism is sometimes levelled against the sitting posture on the score that it encourages laziness. May it be said in reply that any position is conducive to laziness in a lazy operator.

When the setting is accomplished the razor is carefully wiped by drawing the blade flat upon a piece of soft rag. It must not be drawn through the fingers and the rag, or a bad cut may result. In order to ascertain whether the correct edge has been produced it is necessary to test the razor. There are several ways of achieving this. A sense of touch, however, is essential, and this will develop after practice. The razor should not be taken off the hone until the operator feels the edge gripping the stone. After setting the razor the operator moistens his thumb and draws his thumb-ball gently along the edge from heel to point. If it slightly grips or bites the skin the operator will know the edge is satisfactorily keen. Another method of testing is to pass the edge of the razor over the moistened thumbnail. If the edge clings or drags on to the nail, it is usually sufficiently keen. The sides of the palm of the hand may also be used for testing in a similar manner. Still another method is that of cutting a single hair. A hair is held up towards the light in the left hand, and the edge of the freshly set razor is placed smartly against it. If the edge is properly keen the hair will be quickly severed; on the other hand, if it is not, the hair will simply be jagged or may even slide away from the edge.

### Setting French Razors

Many users of French razors, contrary to the common tradition that these razors must never be set, regularly set this type of blade. It is necessary, therefore, to say something about the method of setting French razors, which operation requires a distinct technique from that employed for ordinary razors.

The best hone for French razors is a small Belgian oil-stone, preferably a "palm-stone," that is, one which can be held in the palm of the hand, usually

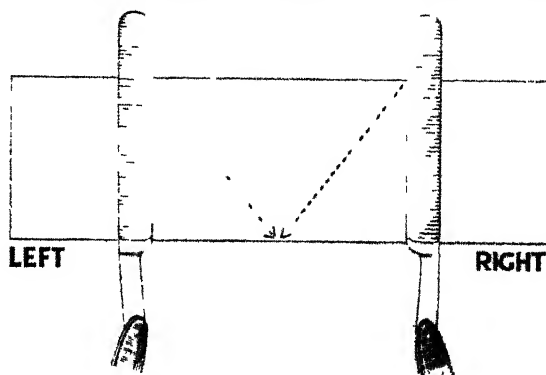


FIG. 59. SETTING FRENCH RAZORS, CORRECT DIRECTION OF STROKES

$4\frac{1}{2}$  in. by 2 in. in size. The hone should be of a fine grain, that is to say, one not so "fast" as is required for hollow-ground razors. It must be remembered that the blade of a French razor is softer than that of a hollow-ground razor, and, therefore, very little pressure should be exerted when setting it. Moreover, the lubricant should be appropriate, and either a thin lather or a thin oil is indicated.

The stroke employed for setting French razors is not dissimilar in principle to that used for hollow-ground blades, but it must be shorter and more crisp-like. The blade is drawn across the hone from heel to point. If the hone used is of small dimensions the whole surface of the hone is taken by each stroke, but if a large stone is used, then only a portion of the surface need be covered by the blade. The razor is first placed on the surface of the hone at an angle of forty-five degrees. The razor must rest almost, but not quite, flat on the hone, that is to say, the sides of the back of the razor do not touch the stone. This is a distinct departure from the method employed for hollow-ground razors, where the blade is kept absolutely flat. When setting French razors, it will be realized that *only the edge* must actually rest on the hone. The student must be careful lest the back of the razor be raised off the stone too much, in which event he will find every vestige of the edge destroyed. The art of setting French razors consists principally in correctly gauging the angle at which the blade should travel over the hone. Almost flat is the angle to be

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from point to heel and heel to point, as if one were cutting a thin slice of bread. The student must avoid the chopping movement, characteristic of an axe, also the "push push," or jerky stroke usually associated

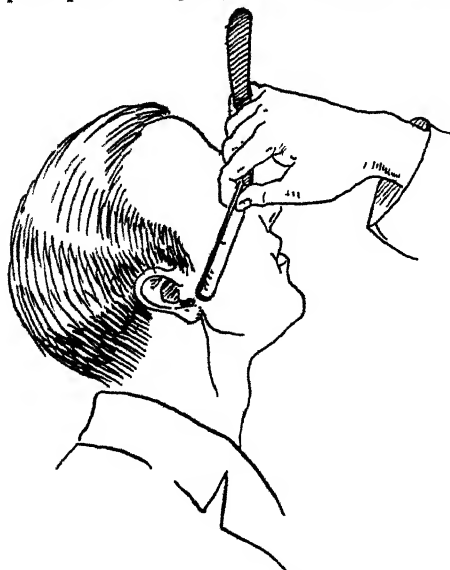


FIG 61 SHAVING, TAKING FIRST STROKE

with the self-shaver. The correct stroke is as indicated, and the weight of the razor itself is almost the only force employed. If the razor is pushed, or, again, if it is dragged, pain will be caused and an uneven shave will result. The skin must always be pulled tightly, or else the movement of the razor will cause ridges in the skin and frequent cutting will result. There is also another reason for pulling the skin tight, namely, it holds the hair up to the razor, enabling the edge to cut it off closer to the flesh than otherwise.

There are two kinds of strokes which can be correctly employed in shaving, namely, long strokes and medium strokes. No stroke should be shorter than 1 in., nor longer than 3 in. If longer strokes than this are taken, there is a tendency for the razor to drag the hairs, especially as the stroke is concluded. Moreover, the shave will not be equally clean all over the face, simply because the razor tends to lift itself at the end of a long stroke.

The right side of the face should be wholly shaved before proceeding to the left side. As the chin is approached the back of the razor is lifted slightly. It is best to use the middle of the blade for travelling over the chin. Proceed over the chin from the right as far as possible, the same procedure being recommended when the left side of the chin is approached. Thus the hair left on the chin to be finally dealt with is reduced to a minimum. A fundamental rule in shaving is, never commence a fresh stroke on a prominent part of the face, such as the chin or the points of the jawbone. Many operators draw blood,

and sometimes cut the face badly, because they attempt to commence strokes on these parts. The actual stroke should, therefore, be commenced at a prior spot and continued over the promontory. It will be helpful if the operator keeps his elbow fairly high, and thus allow his wrist full play.

If the upper lip is to be shaved it is best to shave the right side of the upper lip as a part of, and proceeding



FIG 62 SHAVING UPPER LIP, DIRECTION OF STROKE FROM NOSE TO RIGHT CHEEK



FIG 63 SHAVING UPPER LIP, DIRECTION OF STROKE FROM LEFT CHEEK TOWARDS NOSE

from, the right side of the face. The same procedure is adopted with the left side. The centre of the upper lip is shaved afterwards, the nose being held in order to sufficiently tighten the skin. On no account must the client's nose be gripped tightly lest pain be caused, or a tendency towards sneezing be engendered. In cases of a stiff beard, or where the lather is apt to dry

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quickly, the upper lip should be shaved first of all. A further alternative method of shaving the upper lip is shown in Figs 62 and 63.

For shaving the lower lip, having cleared the chin as much as possible, as previously indicated, it is advisable to shave it across before taking the upward stroke. Fig 64 shows the "across" stroke. To shave off the remaining hairs from the under lip the operator should stand well over the client. He then places the razor in an horizontal position almost flat over the promontory of the chin and takes a steady stroke or two, allowing the blade to follow the contour under the lip. The client should be requested to allow his lips to hang quite naturally, which will render the stroke much easier.

The face is now shaved "once over", it is necessary, however, to shave it again. The "twice over" is really necessary to ensure a clean shave. The face is lathered as before, but the soap will not require to be worked into the face for so long a time. The strokes in the "twice over" are nearly all taken against the grain of the hair, the skin, as far as possible, being strained by placing the finger in front of the blade. The strokes are made, as before, in a slanting direction, but always lightly done, as the face is now more susceptible to pain.

If the "twice over" is not sufficient to obtain the extra close shave desired by some dark-haired clients, a sponge shave may be resorted to. This consists of using a small sponge, which is soaked in hot water, as hot as can possibly be borne. The sponge is dragged over the face, and the razor allowed to follow it closely, thus shaving the hair extremely close. The hot sponge applied close to the skin acts as a strainer, and will lift up into position even the shortest of hairs, thus enabling the razor to shave them off.

The number of strokes usually required for a shave is approximately thirty. For extra stiff or close-grained beards, it may be necessary to take fifty or sixty strokes. The operator is advised, however, to economize in the number of strokes he takes. Expert shavers use the minimum of strokes. For shaving with French razors, however, it is impossible to take the extra long strokes. The blades of these razors are smaller than those of hollow-ground razors, and

therefore shorter strokes must be taken. Fundamentally the movements required are the same, whatever razor is used.

When the operation of shaving is concluded the face must be sponged with clean water and an after-shave



FIG 64 SHAVING THE LOWER LIP, "ACROSS" STROKE

lotion (antiseptic) should be applied. A dusting powder, if desired by the client, is sprayed on to the face when dry.

Should there, unfortunately, be a slight puncture of the skin, or a cut, a liquid styptic should be applied in order to stop the flow of blood. On no account should an alum block be employed, neither as an astringent nor as a styptic.

During the process of removing the beard the operator must frequently wipe his razor. The blade must not be allowed to become overloaded with lather lest the edge be hidden, and cuts result. The finger of the operator must be kept as dry and as free from lather as possible. The razor should be wiped on paper, or, better still, a rubber razor wiper should be used. Care must always be taken not to cut the hand or the towel by wiping the razor through the fingers as is sometimes done.

## THE TECHNIQUE OF GENTLEMEN'S HAIRCUTTING

The technique of gentlemen's haircutting comprises a number of operations, namely: (1) Cutting by means of scissors and comb; (2) Cutting by means of clippers, scissors, and comb; (3) Cutting wholly by means of hand or electric clippers; (4) Razor haircutting.

Before, however, we pass on to the details of actual haircutting it is necessary to say a few words about the

tools usually employed for the purpose. The operator will need combs, scissors, clippers and brushes; the last will be dealt with later on when we come to the technique of hairbrushing. Also separate sections have been set apart for the consideration of razor haircutting and the electric haircutting machine. Both of these phases of gentlemen's work involve a special

## THE ART AND CRAFT OF HAIRDRESSING

technique, each one being distinct from the orthodox method of scissor work

For all forms and methods of haircutting there is needed the haircutting comb. This tool plays a large and important part in the operation of haircutting. Indeed, it is true to say that the secret of an efficient haircut lies in the correct use of the comb. Whilst the scissors do the actual severance of the hair, the style and nature of the cut depends wholly on the manipulation of the comb

### TOOLS FOR HAIRCUTTING

#### (a) Combs

The comb is an old friend of man, its origin as an article of toilet dating back to Egyptian times, although it is probably older than that if we consider

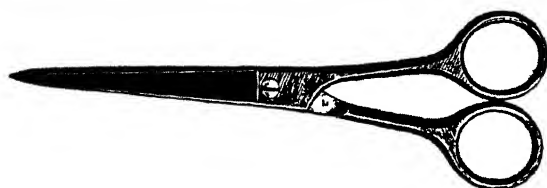


FIG 65 HAIRCUTTING SCISSORS—STANDARD PATTERN

the use of finger-nails and fish bones, expedients used by the ancient cave-dwellers for disentangling their locks. The crude combs of the ancient Britons would, however, prove very awkward for modern haircutting. For many centuries combs were hand-cut, the old comb-makers of Great Britain relied upon the "stadder," a peculiarly designed hand-saw, for producing the teeth of the comb. It was not until 1882, however, that machinery was brought into use for cutting combs. In that year the famous Lyne machine was invented, an invention which revolutionized the art of comb manufacture. With the development in later years of rotary cutters the production of a new type of haircutting was heralded. The discovery of vulcanite and xylonite brought new materials into comb manufacture. These materials were capable of being moulded, hence a larger output was made possible, and combs were considerably cheapened in consequence.

The majority of so-called haircutting combs are really worthless when considered from the craftsman's point of view. The only comb capable of effective use is the one specially designed for haircutting purposes, namely, the tapered style. The student is advised to exercise extreme care in the selection of a comb, or combs, for haircutting purposes. For the gentlemen's salon there are combs of horn, vulcanite, xylonite and aluminium. The most favoured is the vulcanite, and for all practical purposes it is the best for haircutting. The ideal haircutting comb must be thin, but strong. The back must not be too thick or else good work cannot be done. It should have coarse

teeth and fine teeth, the latter tapering down for fine work.

The student will need at least three combs for gentlemen's work (1) A wide, flat comb in either metal or vulcanite for combing out long, thick, or curly hair, and for use under the clipper (2) A French horn comb used for haircutting, especially useful for singeing, because of its non-inflammability (3) The ordinary haircutting comb, such as, for example, "The British Barber," "The Military," "The Etona," or "The Barber." Any of these combs are reliable, and may be employed for all classes of work. A finely tapered haircutting comb is, however, advised for the more modern close crops, and for this purpose "The British Barber" is particularly good

#### (b) Scissors

Although the kind of scissors used for haircutting is an important consideration, the student should find but little difficulty in obtaining a suitable pair for general use. There is a big choice as far as the different makes are concerned, however, as to suitable types, there exists but a limited range. Starting without any particular predilection, the student is advised to obtain a good quality pair of scissors, of medium weight, and 6½ in. in length. He will soon develop a predilection for a type of scissor to suit his individual tastes. (See Fig 65 for a typical pair of haircutting scissors) He will require at the commencement at least two pairs of scissors, and he will be wise to procure two pairs exactly alike. As he gains experience he will need an additional pair, this time a heavy type of scissor and 7 in. in length. He will find these particularly useful for heavy work, such as thick, wiry crops and also for bobbing. A pair of hollow-ground scissors are particularly useful for delicate work, and may be included if the student so desires.

Scissors, like razors, require careful attention, and should never be used by other than the student himself. The edges of the scissor blades are the most delicate part of the tool, and should be well looked after, on no account should haircutting scissors be used to cut paper or string. Regular, but not too frequent, grinding is essential, and the student is advised not to attempt to grind or set his scissors until he has become very proficient in razor setting. Haircutting scissors should be sent only to competent grinders used to hairdressing tools and to none other. Many hairdressers prefer to set their scissors themselves, not by any means a simple job, but once the knack is acquired, grinding can be dispensed with almost altogether, with the possible exception of when the blades tend to run thick, which, if scissors are properly used, is very rare.

The method of setting scissors which has been found most satisfactory is carried out in the following



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manner. The outfit required comprises two carborundum hones, Nos. 292, fine, and 146, medium, respectively, also a small vice for holding the scissors, and some sweet-oil as a lubricant. The vice is fixed in the usual manner to the bench, the screw-rivet is removed from the scissors, and the blades thereby separated. The blades are then placed one at a time in the vice, and tightly secured. The edge of the blade is placed uppermost and the point in a position away from the operator.

The operator then takes the medium stone and well lubricates it with sweet-oil. The stone is held firmly in the right hand, and then placed face downwards on to the edge or bevel of the scissor blade. Then the stone is moved in a series of small circles, and travels in a direction from the shoulder to the point of the blade. The stone must be held perfectly flat on top of the bevel, and a good, but constant, pressure exerted, always moving the stone in a rotary direction. After rubbing for approximately ten minutes, the operator should change the stone, now using the fine carborundum. The medium stone is first used in order to produce a new bevel, and the fine stone is used to give the final set. The fine stone is employed for about five minutes, using precisely the same rotary movement as before.

The second blade is then treated in the same manner, and the scissors re-screwed together, a spot of oil being placed in the crutch to facilitate use.

Before the scissors are put together, however, it is necessary to first test the edges. The operator should from time to time feel by means of a finger tip the inside of the blades. If he detects a slight projection or "wire" it indicates that the stone has been pressed too much inwardly. He must counteract the "wire" by giving the stone a more outward bias until the "wire" has disappeared.

The scissors when put together should be tested by means of a thin piece of cotton-wool or a piece of old towelling. If the wool or linen slips between the blades then a little more setting is required. Care should always be taken in adjusting the screw-rivet not to fasten it too tightly, many scissors are ruined because of ill-fitting rivets. Haircutting scissors should be used with the screw head away from the operator. The haft-eyes should be held with one over the ball of the thumb, and the other over the third finger, a method of holding which makes for proper control, and is conducive to easy use.

### (c) Hand Clippers

The introduction of mechanized forms of tools for haircutting is, comparatively speaking, of recent date. Various forms of scissors have been employed by hairdressers for many centuries, and the introduction of the hair clippers in 1879 caused quite a stir in pro-

fessional circles. The application of the hand clippers for haircutting came about in a remarkable manner. Early in the seventies some American youths created a sensation by appearing with the first so-called "Pine-apple" haircuts. A great deal of attention was attracted, and hairdressers were wondering how these new modes could be accomplished with ordinary scissors. It eventually transpired that the lads had been using horse clippers. These horse clippers had been made by Messrs. Brown & Sharpe for several years, but here was an entirely new use for them, which eventually resulted in the introduction of the modern human hair clipping machine. The first patent for hair clippers was taken out in 1879 by Messrs. Brown & Sharpe, of U.S.A. These machines were quickly taken up, and in a few years were being used all over the world. The electric haircutting machine is quite a recent development of the clippers, and requires a special technique, details of which will follow later in the present section.

The use of clippers for haircutting has provided a new orientation in gentlemen's hairdressing, and is particularly suitable for use in producing the modern close crop. The make mostly favoured by hairdressers is the "Bressant," a particularly well-made and finely-balanced machine, with a coiled spring. These clippers are made in eight sizes, as follows—

No. 0000	Cuts nearly as close as shaving
" 000	Cuts hair one hundredth of an inch long
" 00	" one sixty-fourth of an inch long
" 0	" one thirty-second of an inch long
" 0A.	" three sixty-fourths of an inch long
" 1	" one-eighth of an inch long
" 2	" one-quarter of an inch long
" 3	" five-sixteenths of an inch long

The numbers required for general use are Nos. 0000, 000, 1, and 2. The student will, therefore, need at least four pairs of hand clippers for gentlemen's work. Nos. 0000 and 000 are also useful for neck trimming in the ladies' saloon. Spare parts can be obtained from the wholesalers, and, provided the machines are well cared for, there will be little extra expense, except occasionally for the replacement of broken springs.

There are several makes of hand clippers on the market, some having spiral springs which are apt to break quicker than those of the coil design. Others have adjustable plates of the different numbers, but these are apt to become clogged and dirty, besides being clumsy in use. The student is advised to choose a reliable standard make, such as the "Bressant" suggested previously.

A little study of the working of the hand clippers will indicate that the cutting part of the machine is really a series of scissor blades all in line. The top plate is made to move over the bottom plate, which is rigid. The teeth move over a series of spaces, closing as many pairs of scissors as the clippers are worked.



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Thus the teeth must be kept in good condition, clean, and sharp. If the student removes the top plate he will find it has two or three bearing rails, and these represent the points of contact between the two plates. The purpose of the bearing rails is twofold, firstly, they prevent the plates from running out of truth, and, secondly, these rails prevent a general friction which would cause the blades to "seize up" and become unworkable.

It is important to point out that whilst clippers need frequent lubrication the blades themselves should never be oiled nor in any way greased. If the teeth pull or the plates do not run nicely it indicates that either the clippers need cleaning, or, if already clean, that they need sharpening. Any oil, either on the flat of the blades or on the teeth themselves, will attract the small hairs and dirt, and, therefore, these parts must be kept free of lubricant. The best form of lubricant for clippers is, undoubtedly, neatsfoot oil, this should be placed upon the bearing rails, and also on the hub, but *on no other part* of the machine. Clippers should be kept well brushed, that is to say, the teeth must be brushed, using an old hair brush kept for this purpose. Always brush through the teeth *towards the points*, crosswise brushing tends to blunt the edges.

The teeth plates will require frequent adjustment. Sometimes the mere fact of using the machine on two different heads with hair of different texture is sufficient to throw the plates slightly out of "gauge." The plates are regulated by means of the screw-nut, which is placed on the top of the plate cover. The slightest turn is usually sufficient to restore the required "gauge." The screw-nut must not be screwed down too tightly or else the plates will tend to jam. On the other hand, if the screw-nut is left too slack, the plates will run too freely and small hairs tend to accumulate between them. The presence of these hairs will cause the top plate to lift, and consequently the client's hair will suffer some nasty pulls. The student, when he is about to cut an extra stiff head of hair, should tighten the screw-nut the merest trifle, this usually prevents the hair being pulled or the plates lifting against the toughness of the hair.

Hair clippers seldom need grinding, but, when they do, it is advisable to send them to the makers rather than attempt to do the job oneself. When, however, the plates become uneven, as they occasionally do, it is necessary to "run them down," a simple operation which is carried out as follows.

First obtain some fine emery powder, jeweller's rouge, and finest carborundum powder, mixing equal proportions of each into a fine powder. Next procure a piece of plate-glass about 4 in. by 4 in., making sure of a very smooth surface. Then clean the clipper plates, care being taken to remove all hair from between the teeth. Sprinkle a little of the powder on the glass and moisten it into a thin paste with a little dry shampoo lotion. Place the clipper plate gently on the glass, and rub with a circular motion, keeping it quite flat, and also holding the glass firmly to prevent it moving. Treat both plates in the same manner, and then clean carefully, oil the rails and adjust ready for use. In order to test the clipper blades place a few strands of cotton-wool between the teeth and work the machine as if cutting hair. If every shred pulls out clear the edges are satisfactory. Should some of the cotton strands stick or jam between the teeth, the screw-nut should be adjusted until the plates work evenly together.

Coming to the actual working of the hand clipper, it is necessary to emphasize a fact that is too little appreciated, even among experienced hairdressers, namely, that a good pair of clippers with sharp blades may pull the hair because they are not worked in a correct manner. The machine is often blamed for pulling when the real culprit is the operator. The secret of correct clipper cutting is *that the levers of the machine must be moved quicker than the machine is pushed up the head*.

Too frequently the machine is pushed vigorously and quickly up the back of the head towards the crown, whilst the levers are worked indifferently. This is decidedly the wrong way. The correct method consists of placing the teeth of the clippers level to the scalp, then to follow the natural contour of the head, using the minimum of pressure. The machine is pushed slowly forward whilst the levers are vigorously worked. The strokes must be made evenly, the plates being kept almost flat to the head the whole distance of each separate stroke. As each section is finished the machine is pulled slightly downwards, the action of the levers being stopped at the end of the section. On no account should the clippers be jerked off the head, nor should the teeth be lifted from the head, nor the bottom of the plate used as a fulcrum, a movement frequently, but foolishly, made by many hairdressers. Lack of care of these particular details will result in a pull, and will cause unnecessary pain to the client.

## HAIRCUTTING

The technique of cutting a gentleman's head of hair, like most aspects of hairdressing, is not so simple as it may appear to the casual observer. There

are at least five distinct methods of haircutting, namely—

1. Cutting by means of comb and scissors only.

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- 2 Cutting by means of comb, clippers and scissors
- 3 Cutting by means of comb and clippers only
- 4 Razor haircutting, (using comb and razor)
- 5 Cutting, either wholly or partially, by means of the electric haircutting machine, better known now as the "electric scissors" Used skilfully and in a professional manner, it can produce work equal to that done with the scissors

The professional aspect is important. In the past all too few have worked to lift the Craft to its true status as enjoyed by the old time craftsman. But, with true collaboration and the unity of the students, this full status can be regained. The ultimate result will be to alter not only the social status of hairdressers but also their wage earning capacity. Education of the students is the first objective so that they, in turn, can educate their clients. Hairdressers can do much to convince clients that they are men who are highly skilled in a calling worthy of association with the best of the professions.

"Unprofessional behaviour" on the part of some men who are unwilling to admit their faults does much harm. The Craft could well be rid of those who are "too old to learn," for there is always something new to be learnt however long one may have been engaged in hairdressing. Then there are those who make no attempt to conceal their feelings which they allow to be apparent to their clients and fellow workers. Some, too, indulge in the dirty habit of wiping their soapy hands on their salon coats, or on a towel which the client is afterwards to use. And these are men who know, or should know, how much depends upon absolute cleanliness and the avoidance of any spread of contagion. But they do not seem to realize how essential cleanliness is to all in the Craft. Perhaps these are details, but what important details!

On the other hand, what a pleasure it is to enter the salon of a true craftsman with its air of refinement, quietude and that indefinable something that commands respect. Study his quiet yet authoritative manner of speech, and notice the cleanliness and orderliness. There is a place for everything and everything is in its place. His scrupulous cleanliness, both of person and surroundings, is impressive. These are things the student must cultivate. Cleanliness, in particular, is no less essential to the hairdresser than to the doctor in his surgery.

### Technical Terms

Craft education must start at the beginning, if it is to be thorough, so we can't go far wrong if we start with an understanding of technical terms in haircutting, and their meaning.

Here are the terms for various types of haircutting. (a) graduating, (b) clubbing, (c) thinning, (d) tapering, (e) root tapering. These terms are not known to all

men's hairdressers, yet they are essential for a proper understanding of the subject. These forms of cutting are employed in all modern styles for men. Students should therefore study them until each becomes familiar.

(a) **Graduating**—means cutting by grades, and, of course, is in general use, but not all hairdressers do it properly. Here is the method, which is worth close study—clean the neck first of all hairs, using the 0000 clippers. This action should always be done first.



FIG 66 CORRECT METHOD OF GRADUATING

The old-fashioned method of using the clippers last is no longer recommended. The graduation of the longer hair should be done with the comb and scissors, for short styles No. 1 clippers can be used as far as necessary. Then the line of demarcation should be graduated with the comb and scissors. The line at the bottom of the neck, left by the No. 1 clippers can be graduated with the 0000 clippers, which may also be used at the side. There are many styles in which the hairline must completely disappear, then comb, scissors and clippers must be used for quick work, but the art of graduating a good, smart, haircut is in doing it with the scissors and comb.

In Fig 66 you will notice the position of the comb and scissors and, what is equally important, the position of the client's head. Cutting starts at the nape of the neck, on the left side, and proceeds towards the crown. The comb then returns to follow a similar line from the nape upwards, and so on until the back hair has been correctly cut.

Notice in the illustration the movement of the comb, which is first placed just below the hairline so that the shortest hairs may be picked up in the teeth. The scissors, in rotary action at the point of the teeth, are cutting in a continual series of snips all the hair projecting from the comb. As the comb follows the curve indicated in the sketch so the scissors must follow a similar line. Repeat these actions, working towards the right, until the graduation is perfect: it should not be necessary to cut twice in the same place.

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The graduation of the hairline is exactly as described, but when cutting wavy, curly or bushy hair the method illustrated in Fig 67 should be followed



FIG 67 DOWNWARD GRADUATING A GREAT HELP WITH FRIZZY OR WAVY HAIR

The comb is reversed and the cutting is done downwards, by this means the tapering will be perfect

(b) **Clubbing**—better known as cutting through the

fingers—is done constantly every day but, unfortunately, very few men understand the method, which is really quite simple, though most effective if done correctly. So many hairdressers are content to cut a little hair here and a little there, without any sense of direction and the result is unsightly

Here is the correct method: collect a strand of hair with your comb, held in the right hand, then grasp the hair between the index and major finger of the left hand and pass the comb so that it is held between the third and fourth fingers of the same hand. In this position it will not interfere with the cutting, which is now done with the scissors held in the right hand. Cut off the hair projecting beyond the fingers and regulate its length by the left hand and the position on the head as shown in Fig 68 (a). The scissors must follow the general shape of the head, so cutting follows a semi-circular movement (Fig 68 (b)). There are two good reasons for using this method: first it reduces the risk of cutting your hand and, secondly the semi-circular cutting will graduate



FIG. 68 (a, b, c). ILLUSTRATING THE "CLUBBING" OF THE LEFT SIDE OF THE CLIENT'S HEAD

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the length of hair perfectly (Fig 68 (c) ) The left side of the client is the more difficult, hence this method

The scissors are held with the third (minor) finger through the ring and the comb is held between the thumb and index finger. When you pass the comb from the right to the left hand so that you can use the scissors—as already described—a brisk outward movement of the right hand will cause the scissors to open so that it is a simple matter to insert your thumb in the other ring. When the mesh of hair has been cut the scissors and comb are returned to their original positions and the routine is repeated for the next and subsequent meshes. It is most important that this process should be carried out correctly and with care. The instructions must be followed systematically and you must be careful when you pick up a fresh mesh of hair that you include that which has just been cut. With this held between the fingers of your left hand you can regulate the length of your next cut according to the length of the previously cut mesh as it begins to disappear between your fingers.

Cutting in the semi-circular manner you may find it necessary to take two, or even three, snips with the scissors, this does not matter so long as the hair is cut uniformly and no scissor marks are shown (Fig. 69)

Thus, hair on the right of the head is cut as indicated in the illustration. Stand at the side of the client and comb the hair into your fingers in the manner shown.

The long hair, at the front of the head, is clubbed by the operator standing at the back of the client and combing the hair forward as far over the face as possible, when the ends are cut to the required length. The hair is then combed back, clubbing mesh after mesh in rotation up to and including the crown (which must not be cut short) until all this part of the head has been cut.

To save time the scissors may be held by the thumb and fourth finger in the rings, with the comb between other fingers, but the method previously described is far better and will always demonstrate your knowledge and craftsmanship (Fig 70).

A useful hint to keep the scissors in good condition is to reverse them when clubbing. For normal use, starting from the left to cut all round the head, the scissors are held so that the head of the screw pivot is towards the client. Thus the operator sees the tail of the screw. But for clubbing, the scissors are reversed so that the operator sees the head of the screw. The difference in the cut can be felt at once and this method has the advantage that it balances the wear on the cutting edges.

(c) **Thinning**—which means reducing the bulk of the hair without making it shorter, is usually employed for thick straight or wavy hair worn loosely or very flat. The method is easy to follow from the illustrations,

Fig 71 shows the way of holding the comb and the strand of hair. You pick up a mesh of hair



FIG 69 MOVEMENT OF THE SCISSORS WHEN "CLUBBING"  
—CUTTING FORWARD IN A SEMI-CIRCLE

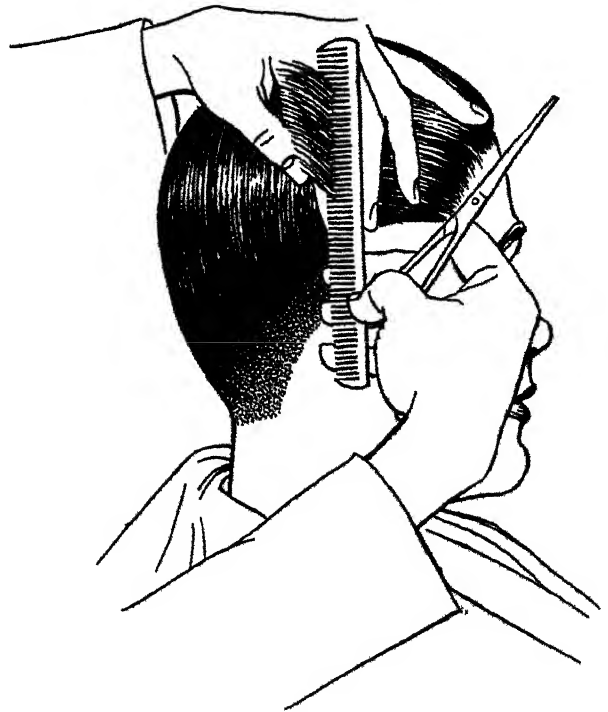


FIG 70 HOW TO HOLD THE COMB WHEN COMBING THE HAIR  
INTO THE FINGERS WHILE HOLDING THE SCISSORS

vertically with your comb in the right hand. Pass the mesh to your left hand so that it is gripped between the index and major fingers. It is essential that

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the mesh should be held firmly so that it does not slip out of the grasp when the scissors are used

So that it is easier to follow, the illustration shows

a mesh taken where the hair is longer, carefully note the relative positions of hands, comb, and scissors—all of which are vertical (Fig 71) The object is to



FIG 71 POSITION OF HANDS, COMB, AND SCISSORS WHEN THINNING

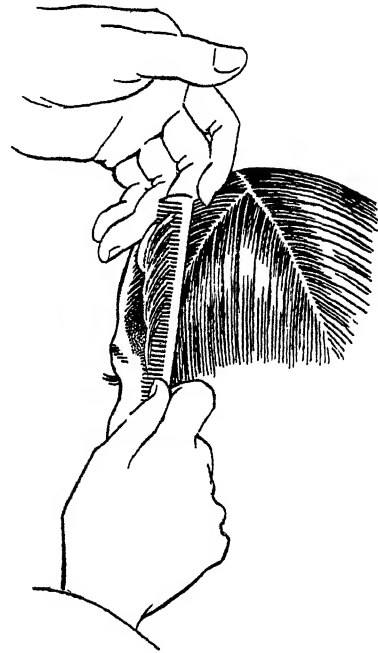


FIG 73 COMB THE MESH AND PICK UP WITH THE INDEX AND MAJOR FINGERS OF THE LEFT HAND

cut the hair from the underside of the mesh in a slithering movement starting from near your left hand but nearer to the head when cutting shorter hair As you reach the top hair in your hand you



FIG. 72. FINGER-LIFTING THE THICKER MESH TO BE THINNED OUT

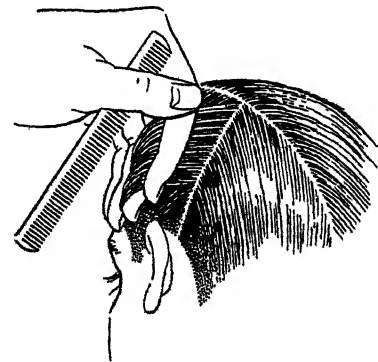


FIG 74 HOLD THE MESH FIRMLY AND "SLITHER" THE HAIR

slither nearer to that hand, sliding the partly opened scissors quickly towards the head so that the hair is cut shorter underneath the strand than on top

Thinning must, of course, be done uniformly all round the head when the hair is long. To get through the work quickly the hair can be picked up with the fingers as shown in Figs. 72, 73 and 74. Care must be taken that the hair is not cut too short near the

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parting, otherwise it will stick out and be difficult to control

When the hair is picked up by the comb it is necessary to comb the hair down after each cutting in order to see the result. When the fingers are used to pick up the mesh the whole section can be cut before it is necessary to comb down.

Thinning by means of special serrated scissors has come to the fore recently. The method has been welcomed by the majority of hairdressers since it

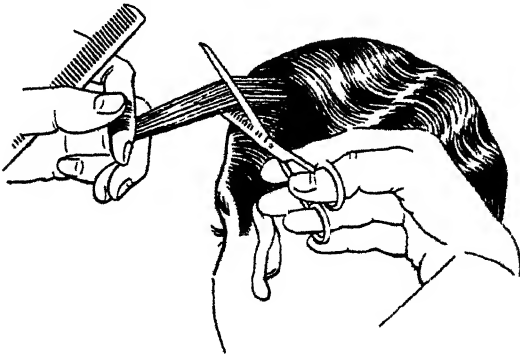


FIG 75 THINNING OUT WITH THE "SERRATED SCISSORS"

Much care is necessary in the use of this tool

provides an alternative to the razor. The writer has always, hitherto, advocated the razor as the best thinning medium but now agrees that the new type serrated scissors, if properly handled, have much to commend them.

There are two kinds of serrated edge scissors. One has each blade serrated and the other has only one blade with a serrated edge, the upper blade (when the scissors are in use) being similar to those of ordinary haircutting scissors.

The bottom blade is called the guillotine and this is kept underneath during use by having the pivot tail end facing you. Because of the construction of the scissors only a few hairs are cut each time the blades are closed, this makes it an ideal thinning tool.

In use the scissors are inserted in a mesh of hair about one inch from the roots, the blades are closed, the scissors are moved lower down the mesh and the process is repeated until the length of hair has been treated (Fig 75). Care is needed to obtain the most satisfactory results but the scissors can be very useful. An elderly gentleman, for instance, with thinning hair, can be given a very satisfactory haircut when he does not wish the finished effect to be too short. In such a case the thinning scissors are used in the manner of ordinary haircutting scissors.

The best results are obtained by first damping the hair slightly and then dressing it as though the cutting had been completed. Now, starting from the

parting side, take up a mesh of hair and make a cut about an inch from the roots, then pick up the next mesh and make a similar cut and so on along the parting to the crown. Comb the hair through and start again near the front, picking up successive meshes and this time making two or three cuts about an inch and a half from the roots each time. Having finished on the parting side of the head, comb the hair through and carry out a similar process on the opposite side of the head. The crown is done last of all. After this, cut the sides and back short with the

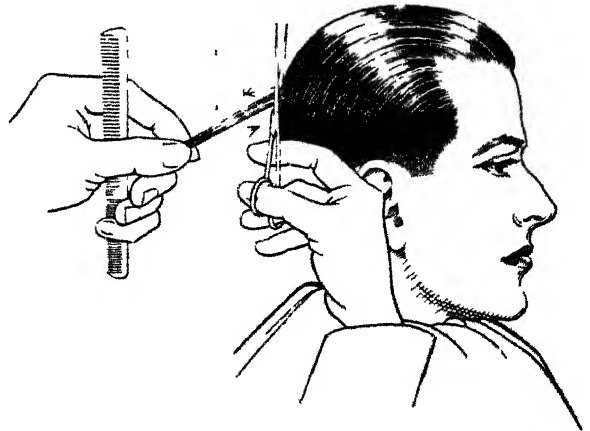


FIG 76 A PERFECT EXAMPLE OF TAPERING METHOD, EXPLICIT IN ITSELF

No 1 clippers, using No 0000 in the neck. If the clipper line needs graduating you can use the thinning scissors for this purpose, providing you use them as you would use the ordinary scissors. The method here outlined will answer for the Portland, Arcade, Military, and ordinary styles of haircutting and for other styles for which thinning with the razor is normally necessary.

(d) *Tapering*—which means diminishing the thickness of a strand of hair towards the points, has the effect of regulating the shape of long hair. There are various ways of tapering but the best and most successful are those shown in Fig. 76. These methods permit thinning, or reducing the thickness of hair without shortening it, softening and making a natural finish.

To follow the method shown in Fig. 77, take a mesh of hair in the fingers of your left hand, hold it firmly and back comb. The back combing fluffs the hair towards the head and when this has been done and the amount held between your fingers has been reduced sufficiently you slip your scissors so that this hair is graduated. The fluffed hair, which you have back combed, is then combed out to mingle with the cut hair and, if the tapering is successful, the process is repeated.

When slipping the hair see that the heel, or



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crutch, of the scissors is put in action by working the scissors slightly backwards. The blades open and close slightly, but never close completely. As the

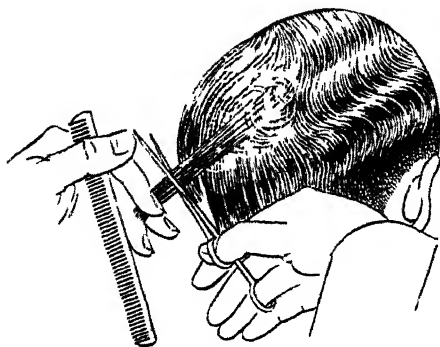


FIG 77 A FLUFFED MESH OF HAIR BEING "SLITHERED"

Note the method of holding

hairs are removed from the head and then remove them from the comb by a light tap with the scissors.

The way to taper hair for shortening is shown in Fig 79. It is quite simple and is, in fact, the same process as thinning except that a horizontal mesh of hair is taken up. Simply pick up mesh after mesh of hair, wherever it is necessary to shorten it, using the comb also in a horizontal position. Holding the hair between the first and second fingers of the left hand, you travel down the mesh to the length required to be cut. This varies, of course, but when you have reached the desired position you hold the hair firmly between the fingers and slither the hair off. Do not cut straight off, otherwise you will not obtain a tapered finish—simply slither, as for thinning, until all hair held between your fingers is cut. Then comb the mesh to see if the length is correct and continue with succeeding meshes using the first as a guide.



FIG 78 TAPERING THE POINTS OF THE HAIR WITH THE POINTS OF THE SCISSORS

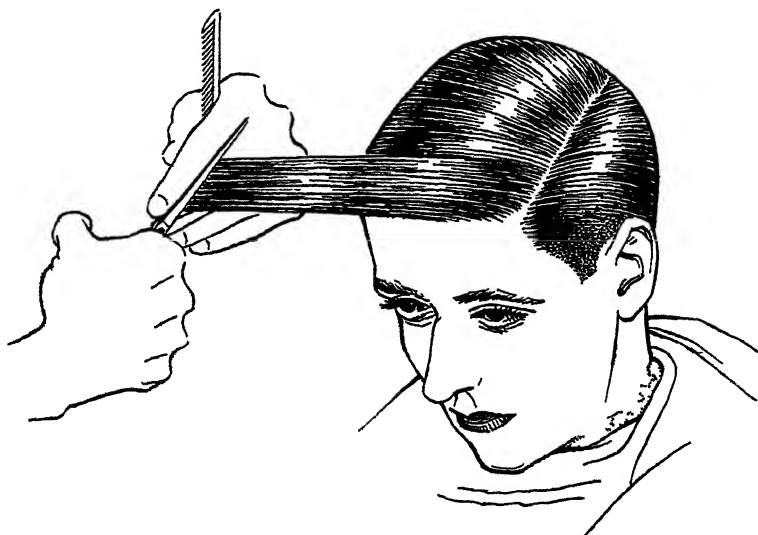


FIG 79 TAPERING AND SHORTENING HORIZONTALLY

blades travel from a point near the left hand towards the head they are stopped when they reach the fluffed hair so that this part is not cut.

Fig. 78 shows the method of tapering the points of the hair with the points of the scissors. When it is necessary to achieve a taper effect in the manner shown the comb is placed in a downward position in front of a strand of hair that bulges out from the head. Then, after a few snips with the points of the scissors, the strand is combed through. Care must be taken that the scissors do not dig into the scalp.

A careful examination of the sketch will show that the scissors are slanted downwards giving the correct angle for cutting without pulling. Repeat the process, combing each section after cutting so that the short

Fig. 80 shows still another way of tapering with the points of the scissors, but in this case they are



FIG. 80 ANOTHER EFFECTIVE METHOD OF POINT SCISSORS TAPERING

held under the mesh to be reduced. By this means the points of the scissors are used in preference to the

## GENTLEMEN'S HAIRDRESSING

heel as previously described. The illustration indicates, by means of the small arrows, the direction taken by the scissors and the number of snips that should be taken to produce the required taper. So long as the work is done evenly this is a good method for all types of heads, it is especially good for children's hair.

(e) **Root Tapering**—provides a good way of reducing the length of the hair without actually altering the general appearance. Although it sounds impossible it is a fact that a head of hair correctly root tapered can actually look as though there is more hair than when the operator started! If there is a tendency to wave, the waves will be emphasized because the short hair, mingled with the longer, supports the latter and makes it stand out more.

The method is to take a mesh of hair at the front and hold it firmly in your left hand. Use the thumb, index and major fingers as in Fig 81. With the comb push back all the hair, as in the illustration, with the exception of about a dozen hairs which you continue to hold. Press the comb quite hard on to the scalp to hold the hair out of the way and use the scissors in a slithering action on the remaining hairs which you now hold, Fig 82. The slither should start about an inch from the scalp and should continue so that the last cut is quite close to the roots. The movements are fully explained by the diagrams.

**Beveling**—is one more technical expression of which the student should be aware. A description of this method will be found in Section IX, Children's Hairdressing (p 382).

### Men's Styles

Armed with the basic knowledge already explained, the student should be able to cut all the modern styles that have been created. These styles are all intended, not only to satisfy the male public, but also to educate the hairdresser's clients to a higher standard of work. It is an advantage, therefore, for the student to memorize the names of the various styles and appreciate their characteristics.

Starting with the most common of the short styles the Portland is short, back and sides, not too short on top. The Arcade has a short back, not too short on sides, fairly short on top. The Military is short all round except on top. These three styles can be cut short with the hand or electric clippers. The Argent is short at the back, full at the sides and fairly short on top. The Regent is not too short, full at the sides with the back brushed towards the centre, top rather long. This very pleasing style is cut in two "lengths," short and long.

The Manchester cut is extra short round the hairline. The Major is extra short back and sides with an invisible hairline. "Ordinary" is an all-scissors cut

for back, sides and top. The Razor haircut, as its name implies, is the all-razor cut, but the Clipper cut differs in that the top hair is not cut with the clippers. The Bressant is cut *à la Brosse*, that is to-day it is cut square and then rounded. Other



FIG 81 COMB TO A MINIMUM OF EIGHT HAIRS



FIG 82 ALL THE HAIRS IN THE FINGERS ARE CUT OFF

styles created by the writer include The Gloster Chester, Professor, and Masonic, all cut in two or three lengths.

### HAIRCUTTING STYLES

#### The "Ordinary" Cut

Of the many different haircuts for men none stands out more as an example of Craftmanship than the so-called "Ordinary." Correctly done it is a test of adroitness and dexterity. The ability to cut hair in this style provides the necessary proof of a first-class gentlemen's hairdresser. In the opinion of the

## THE ART AND CRAFT OF HAIRDRESSING

present writer this style is really worthy of a more descriptive name—such as “The Royal Standard” or “The Classic”

In competitions and examinations the ability to carry out a haircut in this style is of particular importance, simply because it is done entirely with the comb and scissors. Neither clippers nor thinning scissors are used.

When a client asks for “an ordinary cut,” as so many do every day, he means, of course, that he

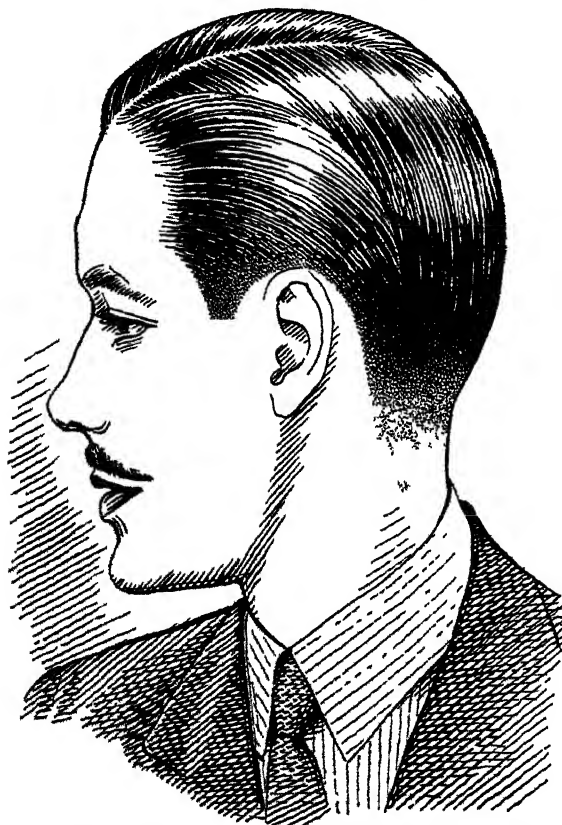


FIG 83 THE ORDINARY CUT (STRAIGHT HAIR MODEL)

wants his hair cut in the same manner as last time. It would be a serious mistake to give him a style any different from that he is used to. So, whether the style be short or long, if the client asks for “an ordinary” the experienced gentlemen’s hairdresser will first comb the hair into position, notice the way in which it has been cut previously and set to work with comb and scissors only.

When you examine a head before cutting, first make sure that your client is comfortable and remember to look through the mirror so that you can see the shape required at the sides. These details make the difference between service and the all too often casual attention.

Start at the left side of the head, cutting the hair to the required length. Then work round to the neck,

making sure that you obtain a perfect graduation. Club the hair if it is too long. Thin out if necessary or, if it is essential, taper. Then comb out with cotton wool inserted in the teeth of the comb in order to pick up the cut hairs, and finally, if the hair is not to be shampooed, dress in the desired style.

**The Straight Back** This style is suitable for young men, for general wear, and for sport. Briefly described, this mode consists of an extremely short cut at the sides and back of the head, but the top hair is left long, sweeping back from the forehead to beyond the crown. A fixative is usually employed to keep the top hair into position. The hair may be worn with or without a parting as desired.

The straight back style is accomplished by first cutting the hair at the back and sides with the No. 1 hand clippers. When the lower crown is reached the clippers should be turned outwards, or preferably run over the comb, so as to produce a better graduation as the longer hair is reached. The hair on the top of the head should be lightly trimmed, taking it in sections between the fingers, as previously indicated. The crown hair should be carefully tapered, and made to blend into the shorter hair. The line between the long and the short hair should be “fined out,” if necessary using the razor to reduce the bevelled edges.

**Bombage** This style, favoured on the Continent and with bearded men, frequently involves both the hair and the beard. The “Bombage” is so called because it comprises a series of tubular hollows produced by means of Marcel irons. Thus the hair is lifted from the head and allowed to take on an artificial fullness. The style is associated with the continental “dandy.”

The hair is necessarily worn fairly long, and the bombage is effected in the following manner. After cutting, the hair is thoroughly combed and placed into the position it is subsequently to be worn. The hair is then lifted up in thin sections by means of the comb, which is manipulated in the left hand. The curling irons are held in the right hand, and are used fairly warm. Place the prong of the irons underneath the hair sections, the groove always being held towards the top. The irons are then closed, and the hair gripped, the irons are moved in the direction towards the intended disposition of the curled shape of the bombage. The hair is thus ironed section by section into the shape desired.

If desired, the beard is afterwards treated. The sides are first ironed down in the same manner as directed above for the hair. The warm irons are first lightly passed down the beard length in order to give it a preliminary smoothness. Then the beard length is bombaged in the following manner. First place the prong of the irons underneath the hair, the iron is then tightly gripped so as to make a sufficient

## GENTLEMEN'S HAIRDRESSING

impression. Now the irons are reversed, the operator placing the groove part of the irons underneath, but the irons are at each movement placed slightly below the previously made undulation. Thus the irons are used front and back alternately until the bottom of the beard is reached.

The moustache is next curled, using a small pair of curling irons for this purpose. The moustache is first combed through and each side taken separately for curling. Place the prong part of the irons underneath the moustache, one side of which is lifted up by means of the comb. The irons are gripped tightly together, and given a turn inwards towards the upper lip. Both sides having been treated alike, the ends of the moustache are turned slightly upwards, making a suitable contour with the previous curl.

**Haircutting for Elderly Gentlemen.** When cutting the hair of an elderly client it must be remembered, except in rare cases, that when the job is finished the hair must still be of considerable length. Stand behind your client. Take the hair section by section and cut by the through-the-fingers method, previously explained. Very little of the hair should be cut over the comb, as for shorter crops. It is inadvisable to take off more than  $\frac{1}{2}$  in. of hair at each cutting. The cutting is continued through the fingers all round the head, except in cases where the hair is extra thick, when tapering will be necessary. The hair should be frequently combed into the shape the client desires, and his wishes ascertained. Stray hairs will frequently appear and these must be lightly tapered.

In cases where a beard is worn, care must be taken to arrange the hair in a manner suitable to the shape and style of the beard.

**Haircutting for Negroes.** The majority of the negroid types have characteristically close curly hair. Owing to the difficulties usually encountered in cutting the hair of a negro, it is necessary to offer here a few hints to the student.

The cutting of a negro's hair should never be attempted *dry*. The tight curls are almost impossible to comb when in a dry state, and it is quite impossible to use hand clippers in such circumstances. Therefore, the negro's hair must be cut in the following special manner.

The hair is first thoroughly wetted by means of the salon spray. The operator then takes his comb and, using the coarse teeth, proceeds to comb the hair from the crown, but in a *downward* direction instead of the usual upward method. As the comb is moved downwards the hair that protrudes between the teeth of the comb is cut off. This movement is continued all over the head, the operator always combing in a direction down from the crown. The top and front hair is combed towards the front, therefore, in every case the movement is in a direction away from the crown of

the head. It will be necessary to go over each section several times in order to remove sufficient hair. For the extreme edges, however, it will be necessary to use the comb in the usual manner, the hair being cut very closely over the comb. It is advisable to taper the edges by means of the razor finish.

**The Speed Cut.** The most popular hair cut is undoubtedly the Speed Cut because it is done quickly and, if also done well, is capable of many variations. It is not, strictly speaking, a hair style since the



FIG 84 THE NO 1 CLIPPERS HAVE GONE ROUND THE SIDES TO ABOUT  $\frac{3}{4}$  IN. AND THE 0000'S ARE CLEANING THE NECK WELL

method of cutting can be adapted to many different styles. Many clients, however, require a quick haircut and although speedy work is not necessarily the best or, indeed, always advisable for certain clients, it should be mastered as early as possible. The student will find that it is a mistake to confuse speed with inferior work. With constant practice it is possible to cut hair well and rapidly if the following method is followed. Perhaps it is because of the age in which we live, certainly many callings, particularly in the Services, require a time limit to haircutting so that the operator must turn out a fixed number of finished heads in a given time. All too often when this is the case the work suffers, but the craftsman will want to give of his best even under these circumstances. For this reason considerable importance is attached to the ability to carry out the correct Speed Cut. With knowledge, common sense and goodwill the student can soon improve his efficiency.

Here is the method, first cut the hair in the neck, using the 0000 clippers as shown in Fig 84. As the longer hair is reached lift the clippers away from the head with the fingers so that the length is graduated. Then take the No. 1 clippers and cut the hair at the sides, moving towards the back as shown in Fig. 85. It is best to start using the No. 1 clippers at the right side of the head and, of course, the cut is graduated by lifting the clippers further from the head as was

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the case in the neck This is done at the end of the run and means that you graduate the length of the hair right away Note carefully the position of the



FIG 85. NO 1 CLIPPER MOVEMENT ROUND SIDES AND BACK

Note only half the cutter is actually cutting the hair

clippers in the illustration. One half is cutting the hair and the other half is passing over the hair already cut This is done in case a few hairs were missed by

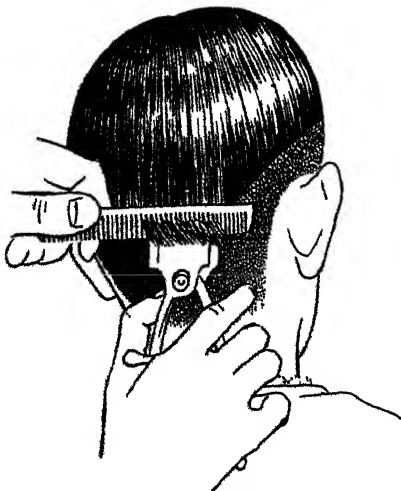


FIG 86 CLIPPER NO 1 CUTTING OVER THE COMB TO GRADUATE THE LINE OF DEMARCATION

Note inverted comb

the clippers the first time so that you very quickly obtain a perfect finish.

Fig. 86 illustrates the method of graduating the thicker hair at the base of the crown. As the No. 1 clippers reach the line of the longer hair (which will vary according to the style) you insert the comb in

the hair, teeth downwards, and allow the clippers to cut all projecting hair If the graduation is not perfect then reverse the comb (teeth upward) and cut over it just as you would with the scissors The graduation will be perfect if this is done carefully and if you remember to bring the comb forward, away from the head, so that you are able to cut the longer hair only

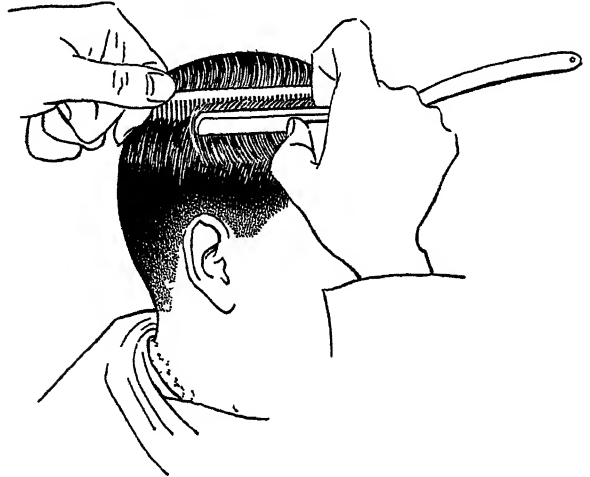


FIG 87 RAZOR SHAVING ALONG THE SIDES AND BACK (CROWN) TO GIVE A NATURAL FINISH

When the clipper work, in the neck with the 0000's and at the sides with the No 1's, has produced a clean appearance and suitable graduation, wet the hair It is not necessary to soak it but, having made the hair sufficiently wet for working purposes, comb it into position in the manner in which it will be worn Now with the razor, which you will have stropped, shave the hair down as illustrated in Fig 87 This will enable you to thin out the hair so that it lays down well and relieve any excessive thickness at the line of demarcation. Thus the long hair will fall in naturally with the short hair

The top hair is taken in sections and the razor is pushed along the strand held in the comb, starting from about one inch from the roots—or from the parting. The razor is held rather flat and in the position of the "towards you" movement in shaving, except that the blade is made to go in front of the fingers by the movement of the wrist This is quite easily done and you should succeed at the first time of trying. The method is shown clearly in Fig 88

It will be sufficient to divide the top hair into three or four strands for your purpose, and the hair at the parting side can be cut in a similar way, but here the "downward" movement will suffice. While you have the razor in your hand strop it again and well mark the side hairline and back by the ears, following the natural length. This removes the whiskers from the top cheek, near the eye, and near the ear. Before this razor cleaning wet the part to be shaved with a

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piece of cotton wool, for preference damped in spirit. Then insert the cotton wool in the comb and whether or no the hair is to be shampooed, comb



FIG 88 RAZOR THINNING-OUT LONG TOP HAIR THAT COULD HAVE BEEN "CLUBBED" FIRST IF NECESSARY

through to collect all the loose hair. The method is shown in Fig. 89.

Do not disturb the parting but comb and brush



FIG 89 COMBING WITH COTTON WOOL TO COLLECT LOOSE HAIR

the hair into position and dress in the manner required, whether it be flat or loose, and the Speed Cut is finished. Properly done, the average time for this work is five minutes for a good and well finished cut.

**The Bressant.** A popular style on the Continent and in some of the larger cities of Great Britain, particularly among sporting men, the Bressant is also known in France as *à la Brosse*. Unfortunately there are many salons in which little or nothing is known of this style, the ability to cut which provides

any proof that may be necessary regarding the artistic scope of the gentlemen's hairdresser.

Dexterity, ingenuity and capability are three necessary qualities for the man who undertakes to produce any of the three variations of this style—the square, oval or round shape. The Bressant does not have a general appeal to men in Great Britain, partly because only a comparative few can carry out the work correctly and partly because many men do not care for the short hair on top of the head. Nevertheless there is a public for the style, and sportsmen particularly like its coolness and hygienic qualities.

The technique is really quite simple for, basically, it requires one to hold the comb and cut continuously with the scissors and, of course, the mirror must be used fully. Since the round Bressant has been gaining popularity the method of cutting it will be described. Advanced students will be able to adapt the square or oval versions from the one described here.

In every case the first movements are similar. It is only the top hair which gives the characteristic shape.

After making your client comfortable start by cutting with the No. 1 hand, or electric clippers, dealing first with the hair from the sides up to the top of the temples and the back from the neck right



FIG 90. THE BRESSANT (ROUND)  
A style most popular abroad

past the crown to an inch and a half from the upper crown. Then clean the neck with the 0000 clippers and clear the hair line with a good razor after having dampened the portion to be shaved. That is, if no shampoo is to be given.

The top of the head will now look "anyhow" and



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First use a pair of hair brushes. Stand at the back of the chair and make your brushes travel from the front to the back in rotation, one close behind the other. Place the right hand brush by the forehead before you leave the hair with the left hand one. This is done for the centre portion of hair. Then take the two brushes together, one on either side, and well brush the side hair. Keep on brushing until the hair begins to stand up. With the aid of wax

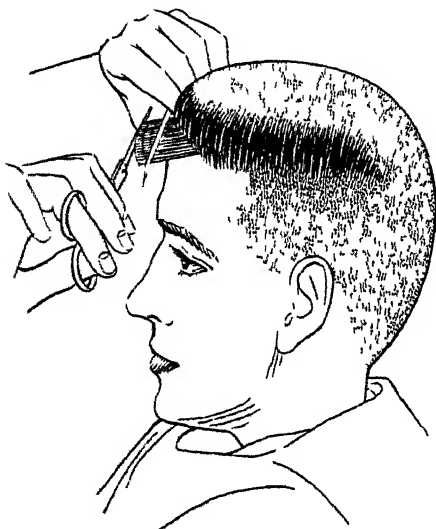


FIG 91 GRADUATING THE LONG HAIR OF THE FRONT, WHICH MUST LOOK "ROUND" FROM ANY ANGLE

cosmetique it is possible to make the hair stand up in a more upright position.

The cosmetique is put on with the aid of a comb. Stand to the front or one side of the client and as you pass the comb through the hair apply the wax with your finger or direct from the stick by rubbing it on the hair. Now brush the hair and then loosen it so that it sticks up well. You are now ready to start cutting to shape.

Use a straight comb, white for preference, and six to six and a half inch scissors. You will also need your soft neck brush which will be in constant use on the face, and a good mirror in front of you is essential in order to obtain a symmetrical shape. The mirror is as important as your scissors and comb.

Start at the front, facing your client. Get your comb and scissors working parallel with one another. To do this raise your elbows to obtain the essential level. Now cut the front hair so that it stands about one inch from the head; keep on cutting as the comb is moved slowly to the short hair left by the clippers where the hair has to be quite short. It is necessary to hold the comb very steady and to cut with a rotary movement of the scissors. The little finger of the left hand will help you to steady the comb which

must be kept at an even distance from the head so that the hair is all cut off at the same length.

Keep on with the cutting until you have finished the sweep. This, as the term implies, means that you start cutting a section and continue to the end where the short hair finishes. You will have to cut many sweeps before you have cut the hair evenly in the required shape. After doing two or three sweeps look through the mirror and you will see—if you are doing the cutting properly—that one side is not higher than the other.

Always cut the centre first, then the left side, then the right. Lightness in holding the comb is an important factor in obtaining the desired result.

Once the top centre section of hair has, so to speak, been "hollowed out" you will observe a kind of square shape. This is right, now all you have to do is to cut the corners off. Take the left one first. Stand on the same side, draw the longer hair on the corner towards you with the teeth of the comb facing down, and clip away at the hair that passes through the comb. It is also possible to do this by standing on the opposite side of the client and cutting towards the ear. Similarly, you can, if you wish, cut the front hair by standing at the back of the chair, though the front position is preferable.

In order to cut this style you will be compelled continually to move round the chair, which is to your own benefit. All you have to do is to obtain a round

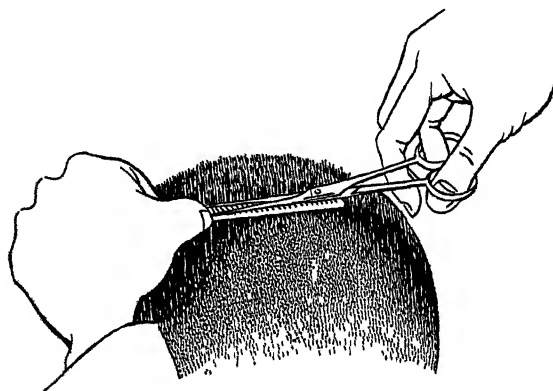


FIG 92 THE GRADUATING OF THE CROWN FROM SHORT TO THE LONGER HAIR MUST BE DONE FROM THE BACK OF THE CHAIR

Note scissors and comb work in parallel

shape. When you think you have done this sprinkle a little face powder all over the top of the hair and you may be surprised to see that you have not yet obtained a perfect finish; so, keep on cutting away until the roundness is perfect.

Here are some important points to remember when doing a Bressant Cut: brush the hair often, use the neck brush freely on the face; when you start a sweep do not stop until it is complete, shadow cutting

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before you reach the hair is essential to give you stability. Of course a friction is necessary after cutting a Bressant. Just a word of explanation about shadow cutting. This means simply that you start the cutting action with your scissors and comb in mid-air, so to speak, before reaching the hair and also continue to clip after your comb has passed through the last section of the sweep. It is really a "follow through" action. The scissors are used in a rotary movement so that they cut on the way back.

**The Partial Razor Cut** Razor haircutting is a most useful art and has the advantage of being easily acquired by barbers. It is true that there are scores of gentlemen's hairdressers who would never dream of using a razor during a haircut and, equally, those engaged in wig and scalpette making who would never dream of using scissors to put the finishing touches to their work. Invariably they will prefer the razor.

Because the technique is not fully understood many men ignore the advantages of razor haircutting which, in practice, is completely justified for producing an artistic dressing and for remedying defects. Razor work can be graduated and controlled, extended or confined. Anyone becoming a skilled user can accomplish his task with dexterity and certainty in half the time required to obtain a similar result with the scissors. This is not to say that good work cannot be done with scissors and comb, on the contrary, these have been predominant for many years. During the past few years it has been found that the all-razor haircut is not a paying proposition though the Partial Razor Cut is of great benefit. For this reason the latter will be described in detail and those who may wish to adapt this technique to the All-Razor Cut can easily do so. Indeed the two techniques are very similar up to the point where, in the Partial-Razor Cut, the scissors or even the clippers require to be used. The purpose will be understood as the technique is explained.

A famous exponent of gentlemen's hairdressing has said "In some respects the use of the razor in haircutting may be said to separate those who resort to it into a distinct section of the Trade—a section distinguished by a higher degree of taste, or a more highly refined taste, together with a determination to give effect to that taste—to bring it to accomplishment—even to the extent of using an unaccustomed tool for the purpose, and thereby distinguish themselves from those who, having done their best with the scissors and comb, are content to let a 'job' go out even though it clearly falls short of perfection." There is a lot of truth in these words. Why should not every barber strive to become a distinguished member of his Craft with a higher degree of taste and a determination to give effect to that taste?

To return to the Partial Razor Cut, it is essential that the client should first have a shampoo. The hair is then partially dried so that the moisture does not drip on to the client's shoulders and, while still damp, the hair is combed into position. This will depend upon the ultimate style required. For instance, if there is to be a left parting then the hair is drawn

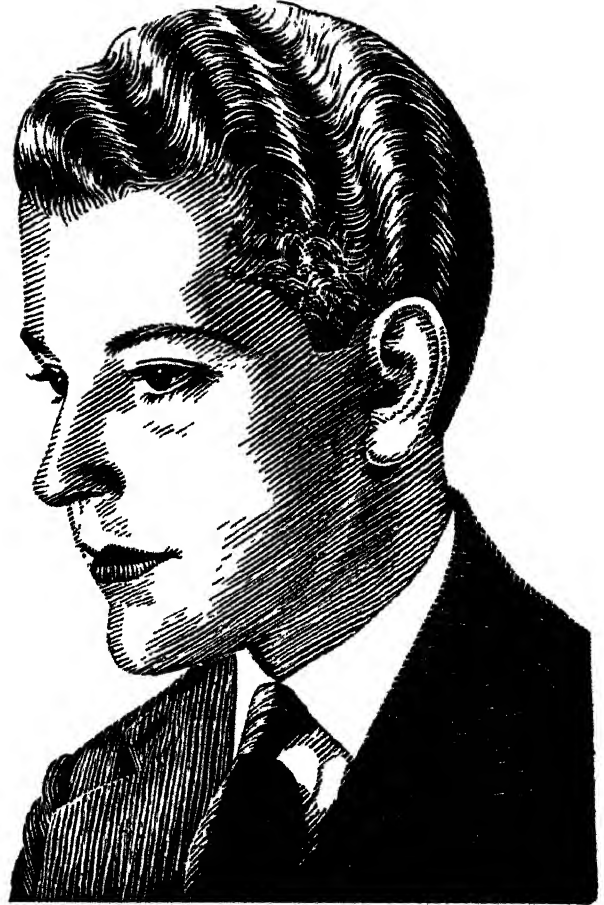


FIG 93 THE PARTIAL RAZOR CUT

away from the parting towards the right ear and the hair on the small side is drawn towards the left ear. You are now ready to start.

Take your razor, which can be either a solid or hollow-ground. So far as you are concerned it does not matter a great deal, but the client may have something to say in the matter and you should respect his wishes, since on a tender scalp it is quite possible that the hollow-ground razor will hurt though the solid will not. Use an ordinary haircutting comb and hold this in the left hand, the exact position will vary according to the part of the hair you are cutting.

The razor must not be too keen, indeed the one you have just set which has a wire on will do admirably and you will not spoil your best razor, providing the

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hair has been damped and you keep the blade as flat as possible. Cutting the hair will put your razor right for shaving in such a case!

Stand at the back of the chair, the razor in your

standing at the back of the chair, make a division with the large end of your comb and comb the hair



FIG 94 AFTER SHAMPOOING, HAIR IN POSITION, COMBED TOWARDS THE EARS



FIG 95 SHAVING THE MESH

The razor should start cutting when half an inch from the parting made

right hand—you already have the comb in your left hand—pick up a mesh of hair with the comb and comb forward. Let your razor follow at a shaving angle and make the first cut about one inch from the roots. Then miss about an eighth of an inch before making the second cut and so on. Do not use strokes as in shaving but draw the razor in very light, long sweeps towards your comb which is holding the mesh out in front. Follow the comb to the ends of the hair, leaving the razor to cut what it chooses. Drop the mesh to the side of the client's face to leave you free to manipulate the next mesh.

It is quite easy to hold the razor for the forward movement. Just grip it as you would for shaving downwards, that is towards you, then make your wrist come back as far as possible. That will give the blade a forward direction and, with a little more bending of the wrist you will get a flatter position for the blade. In this way you will be able to shave the hair forward as shown in Fig 88.

Each succeeding layer of hair should be allowed to fall on to the client's face and when the section is complete the whole is combed back into its correct position before starting to cut the sides and back.

Should the client have a right or left parting you comb the hair into position as you would dress it, then,

forward. Follow the comb with the razor from about one inch from the mesh parting and about the same distance from the normal parting. The angle given to the razor is the shaving one, rather flat on the hair. Give a series of cuts using the point of the blade, then

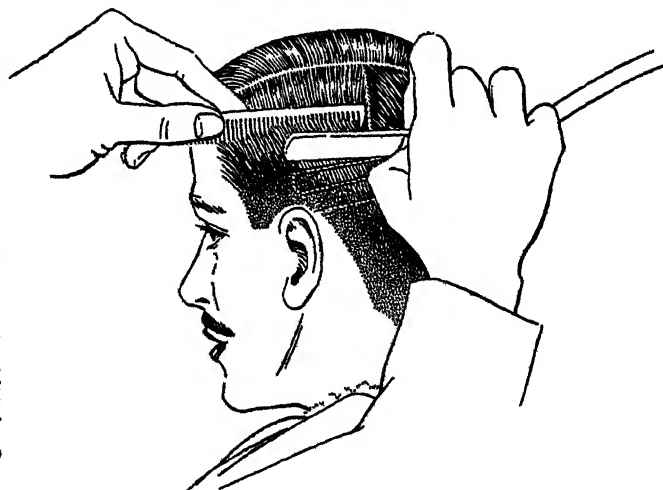


FIG 96. GRADUATING WITH THE RAZOR

Note shadow lines to indicate how far you should go

about an eighth of an inch further you shave with one stroke to the end of the mesh, following the comb and allowing the blade to cut what it chooses. You must keep a very light touch for it too heavy-handed

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you are liable to cut too much hair clean off, and this must be avoided

The layers of hair that you have thinned out are arranged to lay side by side until you have done the hair as far as the back. These are then combed out

the other hand, some correction is still needed, make a fresh series of divisions from the back to the front and work forward in that manner

The method here outlined can be adapted to quite a number of different styles and all that is necessary

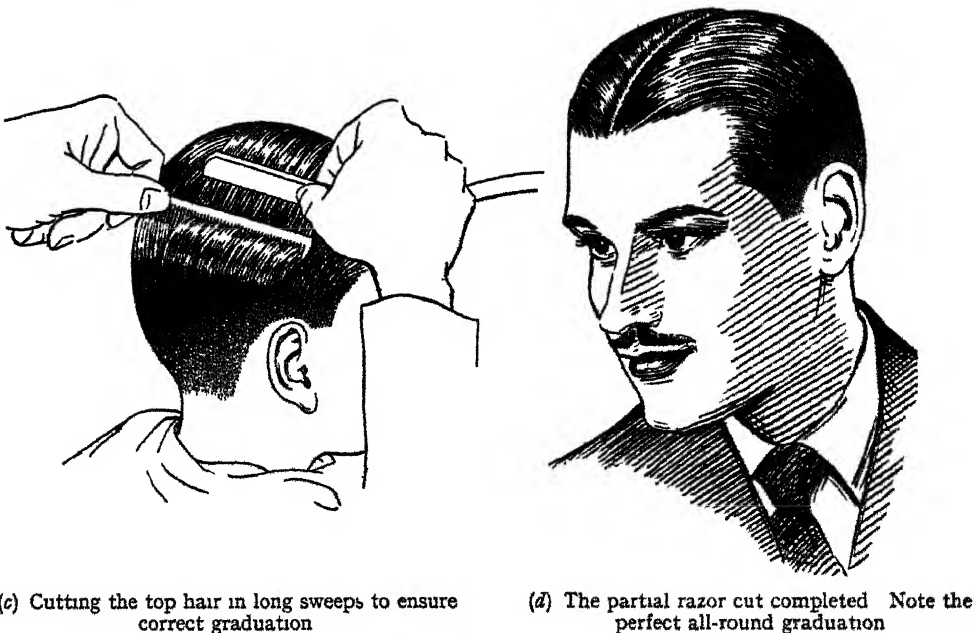
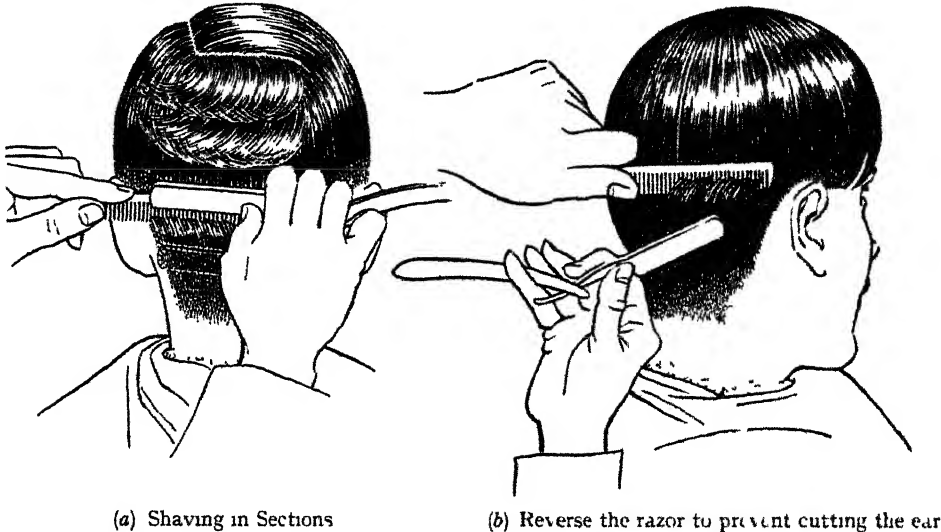


FIG 97 THE PARTIAL RAZOR CUT

and in a downward direction. With the end of the comb now make a division about one inch away from the parting and not quite parallel and shave down the hair from below this division in a series of short strokes to about one inch. Then make a similar division below and again a third if necessary. Having done this portion, comb all the hair down at an angle to the back and, should this be satisfactory, continue with the back and the other side of the head. If, on

to finish off the head before dressing the hair is to cut the sides and back with the scissors and comb and finish off, if necessary, with the clippers

The sketches, Figs. 97 (a), (b), (c), and (d) show the step-by-step procedure and should make clear to the student any part that may be difficult to follow in words.

One final word. The all-razor haircut is not advisable in these modern days since few clients or

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hairdressers can afford to spend the necessary time to produce a satisfactory finish

**The Graduate Cut.** This modern style, which is suitable for young men, depends upon the skill of the hairdresser for its "natural" shape. It is quite a simple style to cut for those who have mastered the use of the modern thinning scissors. The student who practises to gain control of these scissors will

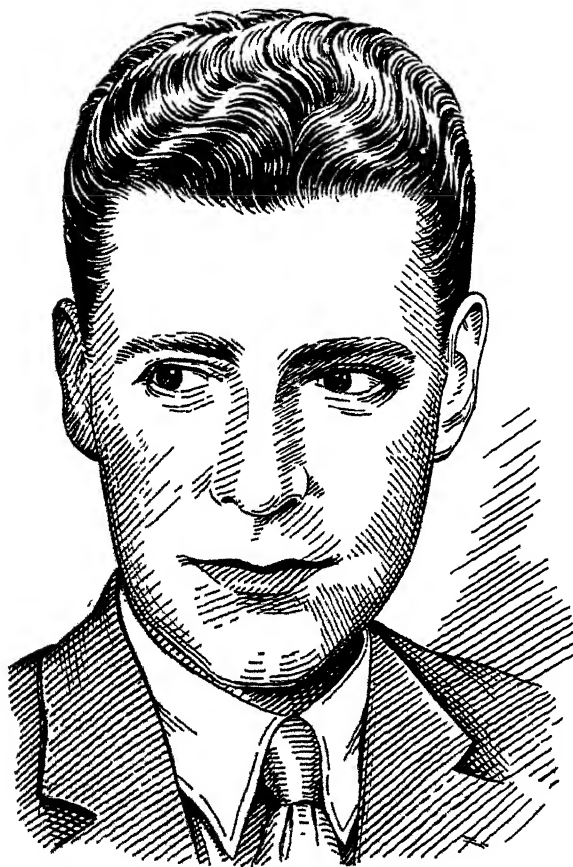


FIG 98 THE GRADUATE CUT

An individualistic style much in vogue amongst younger men

find that he can accomplish his task with dexterity and obtain results unequalled by the ordinary haircutting scissors. If the work is done uniformly and systematically a similar result to the all-razor haircut is achieved, indeed, the finished work, if done carefully and correctly, can look as though the hair is naturally graduated and tapered and does not give the appearance of having been cut.

The method of use requires a little understanding. For the Graduate cutting starts at the crown. This is unusual, but as you will see after studying the sketch, Fig. 98, the result is very pleasing. Starting, then, from the crown you cut the hair in layers towards the front and the sides. The layers are made to lie on top of one another—a difficult operation to explain but quite simple when you think about it.

The hairline and graduation in the neck is done with the comb and scissors or clippers.

Combing the hair forward and cutting in that direction requires a technique of its own, but it is worth a little patience, and the same method, following to either side of the head, is then quite simple.

After cutting, the hair should be shampooed and then, with a little brilliantine on it, the hair is brushed back into place. The result will be as already indicated, a well-graduated head that does not look as though the scissors had been at work.

**The Hand Clipper Haircut** Much has been written about haircutting with various tools but little has been said about hand clippers. Modern gadgets have predominated and to some extent overshadowed the hand clippers. Yet there still remain many in the Craft who use comb, scissors and hand clippers. These tools have served them well for many years so why should they change? To say that craftsmen and artists in the use of the hand clippers did not exist is incorrect. They did exist, but most of them have gone—taking their secret with them. There are, however, still a few of us who remember the art. For a number of years the writer worked next to a craftsman who was an expert in hand clipper work. He had four pairs of clippers which he used for many years, yet they looked as new. He took great care of all his tools and great care of his Craft secrets. Through observation the writer was able to learn enough of his colleague's methods to pass on these hints to the younger generation.

This colleague always started with the 000 clippers to clean the neck. These were followed with the No 1's or No 2's according to the cut. The clippers were held delicately, yet firmly, in the right hand with the index finger of the left hand guiding and helping to raise the machine when reaching the longer hair so as not to leave a line of demarcation. The scissors were never used for graduation (scissors are necessary, however, except for the very expert). No 1 clipper followed, travelling as far as necessary, and always raised when reaching the longer hair. When the hair was too long the comb was inserted in the hair, teeth downward, and the clipper cut over the comb giving that hair a good graduation. The tilting of the clippers to cut the sides round the ears was done almost in one movement, the left hand gently pressing down the ear to allow the clippers to travel uninterrupted to the temple.

The hairline was always well marked and that was done by turning the clippers upside down, the teeth being applied gently on the skin, this with one movement of the hand would make a clean straight cut. For this purpose the 000's were used.

On the right side of the client the clipper cutting was so easy and quick that no more than two move-



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ments were necessary to cut the hair on that side. The second action was inserting the clipper at the side whiskers and giving them a semi-circular action to the top of the ear where the first movement had stopped. The No. 1 clippers were always tilted.

The No. 0's clippers were occasionally used when a short haircut was necessary, such as for the Portland. Graduating of the longer hair was accomplished without further cutting with comb and scissors.

For thinning, clubbing or tapering the scissors and comb come into use. The hand clippers are not fast enough.

One important point about clipper cutting is that the machine should never take too much hair at a time. One half of the cutter is used for the longer hair and one half travels over the hair already cut, thus cutting any stray hairs that may have been missed the first time and also equalizing the cut. One movement with the clippers, as far up the head as is necessary, should be ample for a clean cut.

The use of the hand clippers for the Military, Portland, Arcade, Regent and Bressant cuts, is described under the respective headings.

### CLASSIFIED STYLES FOR MEN

There is every indication that classified hair styles for men, first introduced in 1931, have come to stay. There can be little doubt that the men's named haircutting styles have had a tonic effect upon the Craft. So far as clients are concerned, there is a tendency for their hair to become more individualistic and more consideration is given to the structure of the head and face. In other words a greater significance is now attached to the physiognomy and the personality of the client.

The fact that men do follow hair styles may be traced to causes other than mere fashion, though that has its place. It is noteworthy that during the war periods when civilians join the fighting Services the tendency for shorter hair spreads also among those who remain civilians. In this case, of course, hygiene dictated the need for shorter hair—as it did to some extent for women. Nevertheless the shorter hair styles prevail and no doubt will continue to do so. At the same time there is a separate demand for various specialized haircuts, so in the present section most of the new styles, which can be said to be "standard," will be dealt with in detail. Students should have no difficulty in following the text and the illustrations if the technical terms, explained in previous pages, have been carefully absorbed.

**The Chester Cut.** This fine style of haircut demands skill, dexterity and ability on the part of the operator, since it involves not only cutting but also wave setting. There are two ways of doing the Chester

cut. One is on wavy hair and the other, the method described here, is on straight hair, the manner of cutting and setting the hair, however, is such that the finished result is often better than on naturally wavy hair. The reason is that the skilled hairdresser can cut the hair into the required shape and train the waves in the desired manner. On the other hand, naturally wavy hair is often untrained so that the waves lose their uniformity.

This style is favoured by young men who often find it difficult to get the work done correctly. Waving



FIG 99 A FLEXIBLE COMB IS AN IMPORTANT FACTOR IN GRADUATING THE HAIR LINE

irons must not be used, instead, the hair must be water-set even if the texture is stiff and coarse or if the hair is straight.

The model used for the illustration in Fig. 99, has straight hair. Here is the method of obtaining the result shown. First thin out the hair with a razor in order to obtain the correct tapering. This helps the operator in that the hair becomes more responsive to setting and, in the course of time, will produce a "natural" wave. Use the razor in preference to haircutting or thinning scissors which will not produce the required clear waves.

Graduation of the hairline, sides and back must, of course, be done with the comb and scissors. Do not use clippers. Use a fine comb and good sharp scissors in order to get an almost invisible finish. See Fig. 99. Start from the left and travel to the back and thence to the other side. By pressing the fine comb lightly on the skin you will cause it to curve



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and you will thus be enabled to cut all the hair protruding from the teeth. Using this method you can well graduate the hair from the hairline to the longer hair.

The Chester style has a parting, either on the left or right, therefore it is left to the operator to start work on the most appropriate side. First place the hair in position then reduce the length to about five or six inches. After doing this reduce the bulk of the hair by combing forward and thinning with the razor.



FIG 100 SETTING THE WAVES IN THE CHESTER CUT

Keep the razor rather flat and follow the method outlined for the Partial-razor cut (p 108). Comb the hair back into place and, since the hair was moistened before using the razor, you will be able to see the result of your cutting. When fully satisfied you can singe or shampoo the hair, or even give a friction—but one or the other is essential. Do not dry the hair too well, add some spirit lotion, which should be well rubbed in, and replace the hair in position. The skill and patience necessary to set the hair into waves are factors that ensure success.

Stand at the back of the client. Make certain that the hair is combed into position and that the client's head is in an upright position, well up. Take the comb in your hand by the large end so that the fine end is used in the hair. Hold the comb as you would a razor when shaving downward, with the thumb well on the blade and absolutely vertical.

With your comb draw the hair to right or left, according to how best your wave should go, place your major finger in the wave formed. Then carry on pushing the hair with the comb back towards the

finger holding the first wave and hold the next movement with your index finger. Continue with the next wave (Fig 100). In most cases the Chester has only two waves but a third and fourth may be necessary. Always do the top hair first then make the waves follow on the sides in the same way. Slant your client's head in the position best suited for working.

The waves must be uniform and merge into the short hair at the sides. Once they are set the waves

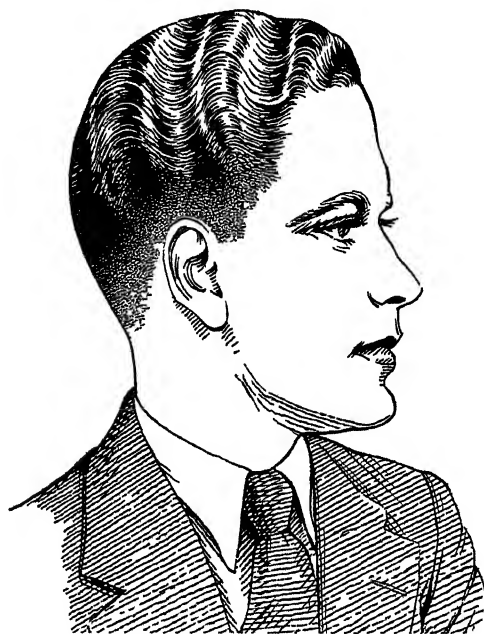


FIG 101 THE FINISHED "CHESTER"

at either side of the parting should be held in place by means of a net placed over the head and tied at the back so that it will not slip. Now take an electrical dryer, or a fan which you manipulate, at the same time pinching the crest of each wave firmly between your fingers as the drying takes place. When the hair is quite dry remove the net and with the fine end of your comb loosen the waves, being careful that your left hand follows the comb. Give the hair a touch here and there, pushing it forward so that the waves are given their formation. When finished the hair should look exactly as in Fig 101.

**Blow-waving.** The art of manipulating the comb in the hair to form a crest and then "fixing" it with a hand hair dryer has been known to a few hairdressers for some years, but since about 1950 this technique, which is known as blow-waving, has become increasingly popular as a styling method with men, and a word on it at this point will not be out of place. Blow-waving has two advantages over water-waving. First, the hair is set and dried in one operation, thus eliminating the need for the client to sit under a

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dryer wearing a net, and, secondly, because the crests of the waves have not been pinched with the fingers they tend to be more rounded and so indistinguishable from natural waves.

Shampooing the hair is an indispensable first stage. The hair must be freed from grease, and the thorough saturation resulting from the shampoo also makes the hair very receptive to blow-waving. After rough drying with a towel a setting lotion should be applied. The use of a setting agent brings the hair more under control and makes for cleaner work. It also adds to

the discretion of the operator. The comb used should have teeth of medium spacing. Fine teeth slow down the process, and wide teeth do not give enough control of the hair. Hold the comb vertically to the scalp and comb with an arc-like movement. At the end of the arc, which is where the first crest is going to be blown, change the comb from the upright position to a slightly sloping position with the teeth tilted towards you a little distance off the scalp. Sloping the comb in this manner is important. Now slacken the hair by drawing the comb (still slightly at the



FIG 102 (a) BEFORE BLOW-WAVING



FIG 102 (b) AFTER BLOW-WAVING

the durability of the wave. Some hairdressers use a lotion made of seven parts toilet spirit to one part pure castor oil, but practically any ladies' hair-dressing setting lotion is suitable. The hair at this stage should be moist, but not as wet as is necessary for water-waving.

In carrying out the actual blow-wave, it is advisable to use a hair dryer fitted with a slotted aperture nozzle, preferably no more than  $\frac{1}{4}$  in. wide. Good results are sometimes obtained without the use of a nozzle, but for the best results on very straight, difficult hair the concentration of heat and air pressure made possible with a nozzle is essential.

Before combing the hair to produce the first crest, place your hands on the crown of the client's head and push the hair slightly forward. This will reveal any natural wave tendency. Generally speaking, waving against such a natural tendency must be avoided, though sometimes this is necessary, as in the case of hair worn with a parting where it is desired to conceal a receding temple. Where no wave tendency is observed, then, of course, the waves may be placed at

slope) a little towards you, and bring the dryer into operation to set the first wave. With a brisk movement, mostly from the wrist, direct a jet of hot air alternately along the hair trapped near the top length of the comb, thus setting the crest, and then along the dip of the wave.

The dryer must move in one direction only, that is, if the arc-like movement of the hair is regarded as a bow, then the air will travel in the direction of an arrow shot from it. Do not move the dryer very slowly, especially when using the nozzle, or you will cause the client discomfort and may burn the scalp.

Proceed to the next wave when the first wave is almost dry. When the waving is completed, go over the work again until it is thoroughly dry to ensure a strong and lasting wave.

Figs 102 (a) and 102 (b) illustrate how blow-waving can be used as a medium for concealing receding temples and making the most of thinning hair.

**The Gloster Cut.** This style is in the same category as the "natural" Chester but requires a different technique. It is intended only for a certain type of

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hair—the dry, wiry and frizzy or woolly kind found so often on younger men. Usually such heads have been neglected from early childhood and even in manhood they are often neglected because too few hairdressers have the necessary knowledge and

full, in such cases do not use the clippers on the sides, which should be left to the last

Stand at the back of the chair and comb the client's hair forward in short strokes, being careful not to pull the hair which being dry is easily tangled. Club in the usual way to about  $1\frac{1}{2}$  inches for all of the top hair. If there is any difficulty in cutting the dry, springy hair, damp it slightly, then, when you have finished clubbing, you can thin the still damp hair with the razor. However, if the clubbing has been done carefully it may not be necessary to use a razor.

The sides should correspond with the top when combed backward. If they do not, just cut in the ordinary way with the comb downward until all the hair appears to be in a half circle.

After a shampoo the hair is combed back into place and left to take its own course. Tell your client that next day, when dressing his hair, he should cultivate the various waves that have come forward after the cutting by combing them out and pressing them down with his left hand.

With some hair of this kind it is possible that the method described will not be suitable. In such a case the comb and scissors only will be used. The following is the method of graduating any ridges left by the clippers or by clubbing. Insert the closed scissors into the hair and lift a strand of hair about one inch from the forehead. Pick this up with the large teeth of your comb and cut the extreme ends as they protrude from your comb as it travels forward. Comb the mesh of hair in with the remainder and pick up another section with the closed scissors about half an inch further back and repeat the movement. Do the same thing again a third time and this time, or on the fourth section, cut off more hair than for the first two sections. This is essential as you are nearing the crown.

The hair can be worn quite flat and some young men whose hair is like that of a gollywog will demand it this way if only as a novelty. Wax pomade should be used after the usual spirit lotion and both should be well rubbed in. Then flatten the hair with a brush followed by the hand and, if necessary, press the hair down with an extended shaving towel.

**The Portland.** This style is cut short at the back and sides, though not too short on top. It is really the most universal men's style. The shortness can be obtained with the scissors and comb, clippers No. 1 and 0000 or by the electric clippers (now referred to as the electric scissors).

The graduation is important and it must be perfect. The style can be long, medium, or short, according to requirements, and it can be brushed back off the forehead or have a right or left parting, moreover, the hair may be worn loose or flat. The reason for the popularity will not be hard to understand since

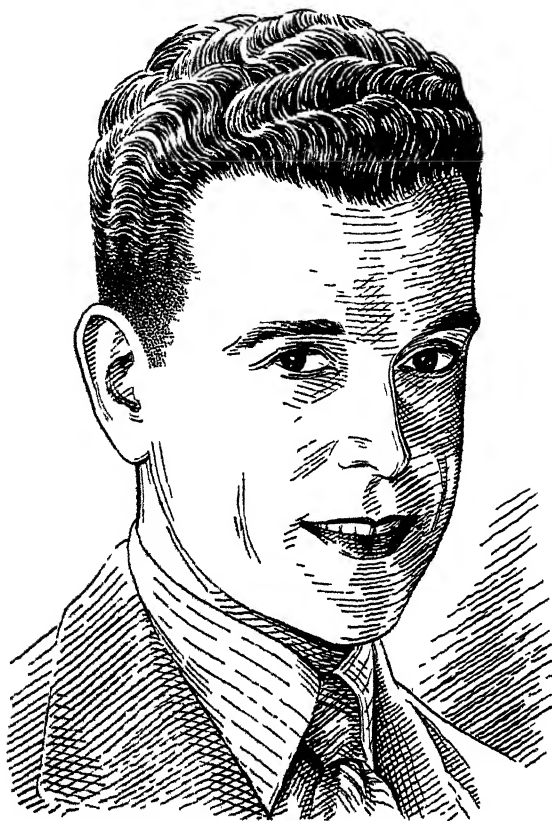


FIG 103 THE "GLOSTER"

A popular style with men having thick, frizzy hair

ability to cut them correctly. Frequently this kind of hair is cut too short and is not washed correctly.

The modern craftsman should have no difficulty in giving a Gloster cut, even if the hair has been allowed to grow in its own wild way. With technical ability to cut correctly it is easy to overcome any difficulty and produce a result comparable with the "natural" Chester. Incidentally it is possible to cut an "artificial" Gloster in the manner described for the Chester, but since few men care for it, it is not a paying proposition. On the other hand, the "natural" Gloster demands good craftsmanship and is always popular.

To cut this style start with the No. 1 clippers, cleaning all hair in the neck and graduate the clipper line before you turn your attention to the top hair. There is an important point to remember at this stage. More often than not clients who are rather thin in the face prefer to have the sides left rather



*Winstred Price*

FIG. 104 THE "PORTLAND" STYLE  
*By courtesy of the "Hairdressers' Journal"*

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it is capable of so many variations upon the basic style

Having made your client as comfortable as possible—remembering that deportment and hygienic working conditions assist this attitude—start by cleaning the neck with the 0000 clippers, using either the hand or electric machine. Clean off all the fluff and short neck hair first. It is not a good method of working to leave this part of the cutting to the last, as is so often done. Then take the No. 1 clippers, for the



FIG 105 THE "ARCADE" HAIRCUT

long cut, 00's for the medium cut, or 0000's for the short cut. These are run up the back and sides, starting always from the right for the reasons already stated, one inch over the ears and two and a half inches from the crown. Study the illustration carefully (Fig. 104) in order to see this more clearly.

When the long hair is reached the clippers should be raised somewhat by pressing the back of the clippers on the head slightly, and so do away with the line of demarcation. This makes it easier to graduate. After using the No. 1 clippers for the long Portland use the 0000's to graduate the line in the neck, unless you care to do this with comb and scissors which, naturally, is the best way.

Graduation must be done carefully. You will agree that there is nothing worse than a strong sharp line in the hair so that it looks as though a toupee had been placed on the head. To be perfect the graduation should be done solely with comb and scissors and the help of the razor to finish. The top hair should always be clubbed according to the length required, but it must be clubbed carefully and systematically. The hair must not be cut too close to the cranium, otherwise short ends will be liable to stick up.

After the hair has been clubbed it may be necessary to thin out. If so, use the comb and scissor, razor or thinning scissors in the manner already described under the respective headings. The razor method is, of course, the best. The wet hair should be combed into position so that you can see if the graduation is correct. If there are any darker patches, level the hair there with the razor or scissors.

The illustration, Fig. 104, shows the Portland long cut. For the Portland medium the No. 1 clippers should be run as far as the crown and for the Portland short cut the clippers should be taken about two inches above the crown and two inches on the sides.

After a shampoo the dressing consists of applying hair lotion or cream, according to the client's wishes, and the hair is then brushed into position either flat or loose as required.

**The Arcade** The Arcade haircut is short at the back, longer at the sides and fairly short on top. It is a particularly attractive and effective style since, with the hair worn longer at the sides, it is less rigid in conception. The style can be adapted to hair that is usually worn extra long, loose, or wavy. Despite the versatile nature of the Arcade, it is a style of haircut that can be quite easily executed providing the operator follows the simple detailed technique laid down.

The characteristic of this style is that it is short at the back but not at the sides, regardless of the general length, state of the hair, and structure. There is only one shape, which is short.

The No. 1 clippers are run up the back to about half an inch lower than the Portland long. Graduation from the short to long hair must be very fine, it can be worked out with the hand or electric clippers, instead of the comb and scissors, or with the thinning scissors in the manner previously described in detail. The sides, however, from the hairline to the temple, must be done with the comb and scissors only and the graduation, where the clipper leaves a line to the longer temple hair, must be very well done. If the thinning scissors are used great care must be taken, since a different technique will be needed, as you will see presently.

At the top the hair can be clubbed, thinned, or tapered according to needs. If the client requires very long hair see that the line is well graduated and the longer hair well tapered so that it falls naturally into the shorter. The illustration, Fig. 105, is a fine example and should be studied by those who wish to follow the description given here. Notice that the hairline side whiskers are natural and well marked, and the same with the continuation at the back of the ears and down the neck. Here the line runs straight down and not towards the centre of the neck. If it is necessary to clean this line with the



FIG. 106. THE "ARGENT" CUT  
*By courtesy of the "Hairdressers' Journal"*



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razor, do so while the skin is still damp from the shampoo, otherwise moisten a piece of cotton wool with soap or spirit and pass this over the part to be shaved

Dressing for the Arcade is usually very flat. The result can be obtained by the application of hair lotions and pomade, or if the hair is to be finished loosely with a touch of brilliantine. If the hair is to have no dressing lotion or pomade it can be worn quite naturally, but in such a case the hair should be well brushed backward and forward before being brushed lightly into the finished position.

**The Argent.** The Argent style, which has universal approval, is midway between the Arcade and the Regent. A closer examination of the technical details will, however, show many points of difference. The Argent cut may be long or short, according to requirements and in either case will suit most men. Some exception should be made, however, in the case of short fat men. Tall men, whether young or old, will welcome this style, particularly if the hair is turning grey at the temples, the sides, brushed up a little, will make all the difference in the appearance. Sometimes the sides are required to be fuller and longer, signifying the difference between the short and long variations.

Method of cutting is as follows. First clear the neck with 0000 clippers, then use the No. 1 clippers to an imaginary line from ear to ear and about half way up the ears. Graduate this line as much as possible with the clippers, raising them until you meet the longer hair. This will be quite easy if you know how to manipulate the clippers, otherwise use the comb and scissors. Having achieved a good graduation, turn your attention to the left side of the head. Some operators will prefer to cut the sides before completing the graduation, there is no hard and fast rule, so long as the work is done methodically and carefully.

The sides are very finely graduated with the comb and scissors. Use a longish, well tapered comb to enable you to get the necessary shortness at the hairline in order to give the "wing" its shape. The comb should be rather flexible so that the short hair can be cut with precision.

Fig. 106 shows a good example of this style and should be studied. Notice that the hairline is invisible and has to correspond with the shortness at the neck and the back of the ears. The height is only half an inch—not more—then the graduation is continued to the longer hair above the temples, which must be extra long after both sides have been done so as to correspond with the back hair.

The top hair should be well combed, starting on the parting side. If the hair is too long, say more than two and a half inches, according to the wishes of the client, club to the required length: then thin out,

using scissors, thinning scissors or razor. If the razor is used do not forget to wet the hair.

To adjust the length of the side hair "wing" comb the hair over the ears and, for the long shape, cut off all that protruding beyond about half an inch over the tips of the ears. That gives the recognized length but occasionally elderly men like this hair left rather longer.

The technique of the long Argent is simple, if the hair has been allowed to grow from the short style, but when cut from longer hair it is rather more difficult. The best method is to reduce the length all over the head by clubbing to about four inches on the top and two and a half inches at the back. This done, comb the hair into position, as though already finished and trim round all the surplus hair. The hairline should be slightly marked, thinning or tapering may be necessary.

To reduce long hair to the short version of the Argent, follow the technique already described after the hair has been clubbed and combed into position.

In either case—long or short—the Argent depends upon correct dressing to produce the desired style. When the hair is worn straight back it is brushed in the orthodox manner, flat or loose, but it is advisable to have it as flat as possible because of the raised sides. Indeed, the characteristics of the Argent are only apparent when the top hair is dressed flat. When a parting is worn, the hair is brushed back on a slant towards the back of the ears. When this top hair and the back hair have been well brushed turn your attention to the sides. Comb these "wing" pieces straight up towards the parting for about one inch then brush them with a fairly hard, clean, hair-brush. This hair should lay on the flattened hair. With the fingers of your right hand pass over the ends of the hair in a semi-circle from the temple to the back of the ears for the long Argent, but only to the tip of the ears for the short version. Then press the hair very slightly with the palm of the left hand in a motion towards the back. The pressure is left to your discretion and you may follow with the brush to avoid any hair sticking out and thus marring the neatness of the work. The cosmetic should be left to the client's choice.

**The Regent.** One of the most artistic and distinguished of haircuts, the Regent has been worn by elderly society gentlemen for many years. Then it was always associated with long hair, in most instances nice natural wavy white or grey hair. Since the present writer first decided to cut this style shorter, but in exactly the same shape, the style has been in great demand.

The Regent cut warrants charging a higher than usual price and, since it should be done each week, it is a paying proposition.

It is difficult to cut the Regent to perfection the



*Winfred Price*  
②

FIG 107. THE "REGENT" STYLE  
*By courtesy of the "Hairdressers' Journal"*

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first time, indeed the hair must be cut a number of times before the style is perfect

Many hairdressers think that a style should suit any face. This is, of course, quite wrong. There are many shapes that will suit a number of clients of diverse build and general appearance, but they will not suit everyone. The Regent will suit any young man, proud of his head of hair, for it gives quite a commanding appearance to all who wear it.

The serious student of haircutting should study the technique of cutting the short Regent and make full use of opportunities to practise.

The point at the back of the neck can be natural or artificially reproduced. If the client has a natural point—that is hair growing in the grooved recess at the back of the neck, all well and good, for the cut is easily performed. If not, and the hair grows in even thickness it will be necessary to cut a point. This is, of course, more difficult. Here is the technique having made the client comfortable, and with your usual good deportment, start by cleaning the neck with the oooo clippers, being careful not to cut too high (or too low) and in a V shape. This shape continues from the nape to the top of the ears, the line being visualized. To cut a point where there is none requires considerable art. A sprinkle of face powder in the neck before starting is not a bad idea, it will help you make a good job.

Once the V shape has been formed the line must be graduated. Start from the left, and with the fine end of the comb and your best scissors start the graduation from about three quarters of an inch or, for the long Regent, from about half an inch. This work is done mainly with the points of the scissors so that the hair line completely disappears. Then, cutting over the comb, gradually work up to the longer hair. The meeting of the longer and shorter hair must be so well blended that no line is visible. This beautiful graduation is made to fall in with the hair on the left side, notice Fig 107.

The hair line is not so short and fairly well marked. Take careful note that when graduating for this cut the hair is combed upwards and not down as is usual. It is important to appreciate that the hair must take this upward direction.

When the hair at each side is well cut in conjunction with that in the neck the top hair must be clubbed. Meanwhile the centre hair at the back remains untouched. For hair brushed back without a parting, club the top hair to one and a half inches in length and to about one inch where this section meets the side hair. Remember that the sides and top are two different sections. The side hair can be quite two and a half inches long.

If a parting is worn, then the top hair will be about two inches long by the parting only.

Obviously it is important to avoid bulkiness where the hair is brushed up, but thinning with haircutting or special thinning scissors is not recommended since this may only lead to a number of short hairs sticking up when the dressing is finished. If the clubbing is done perfectly thinning should not be necessary.

During the clubbing examine the hair at the crown. If it is strong, wiry and dry it will tend to stand up naturally. Cutting it short will only worsen matters. In such a case the top hair at the crown should be left longer and the underneath hair should be finely tapered so that when the long hair is brushed over this hair does not stand up. Only the razor will do this work effectively.

On the parting side, where the hair is usually shorter, notice if the long hair, left to turn up, makes a too obvious "bump". If it does, graduate this section in layers after you have formed the side turnover. Raise the hair near to it by means of the closed scissors, place the comb underneath and cut in a series of clips travelling up to the end of the mesh held by the comb. Then raise another mesh higher up, if necessary, but be careful of the parting for, if the hair is made too short here, the finished result will be unsuccessful. The centre hair, at the back, is cut in a similar manner so as to form the centre line.

Having completed the cutting, comb right through the hair with the cotton wool to collect the loose hair.

The dressing is most important after a Regent cut. It is advisable always to recommend a shampoo after which the hair should be well dried prior to the use of a dressing. If no dressing is to be used then the hair need not be dried so thoroughly. Rub the fixative well into the hair, spreading it evenly, but do not make the mistake of using so much that it runs on to the face and neck. Then, when the hair is saturated, draw the parting and comb the hair in the position required, sideways, going towards the back of the ears. As you comb press the hair down with the fingers and palm of the left hand and continue thus all round the head, leaving the sides and back to the last. Take a hard, clean hairbrush and pass it over the part done, brush first, followed by the palm of the hand. Having done this and well flattened the top hair you can raise the sides and back. Stand in front of your client on his right and with the comb give the hair the first upward sweep. Then take a small brush and with this brush up the hair, continuing to the back of the ears. Press the ear gently forward with the index finger of the left hand and continue brushing to the back of the head. Do the same on the left side of the head and bring the ends of the hair to meet at the back. It is easier to do the left side if you are standing at the back of the chair, using the right hand to raise the hair all round.

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Whilst at the back of the chair you bring the two sections together at the back of the head. With experience, students will be able to follow through all these movements in a continuous sweep from the temple to the back. When the dressing is satisfactory, hold the comb in your right hand and as it comes to the centre top give a downward movement to the end of the point in the V. This action will make the hair run in to a groove and make a perfect line as in the illustration.

**The Manchester** A characteristic of the Manchester cut is the very fine, almost invisible hairline all round. Another is the perfect graduation to the longer hair which can be of any desired length and with or without a parting. The hair may be brushed flat or worn loosely but in all cases it should lay flat in order to show the contour of the head to full advantage.

The Manchester is cut only with the scissors and comb, with the possible exception that the oooo clippers may be used to clear the neck only. The top hair is clubbed, after which it may be thinned out with the razor or thinning scissors. Cutting for this style is a test of dexterity. Use a very fine comb and fine scissors in order to get the hairline as closely graduated as in the illustration (Fig 108).

Perhaps no other style requires so much work with the point of the scissors.

After making your client comfortable, start at the left, clean the neck with the clippers or with the scissors and thin end of the comb. Then place your comb, which should be long, well tapered and flexible, against the side hairline. Hold the comb with some pressure and cut over it with the scissors points. The position of the comb and scissors will vary as you travel round the ears and the back of the neck.

Complete work on the hairline and when this has been done comb the hair into position, with or without a parting as the client desires. Having done this you can see the amount of hair to be cut in order to give the head the correct contour. By looking at the hair from a short distance, as a painter might look at his canvas, you will at once notice the excess bulk then, by clubbing, thinning and tapering you can reduce the bulk to the required shape. Care must be taken with the front top hair and at the crown. In neither place should the hair be cut too short. Any thickness here must be reduced by thinning or tapering in the manner already described.

Let the client see your work, through the hand mirror, before applying any dressing which may take the form of brilliantine or fixative as required. Obviously the arrangement of the hair is as the client wants it, with or without a parting, loose or flat. Use a pair of stiff brushes and, even after a shampoo, you will find that the hair will lay quite

flat on top. If it should be obstinate a spray of any hair lotion is recommended.

**The Military** As the name implies, the Military cut is especially neat in appearance and appropriately designed to suit the requirements of men in the Services. A characteristic of this cut is that the hair visible below the military cap is short. The top hair varies in length according to individual requirements. For many years it has been recognized that soldiers,

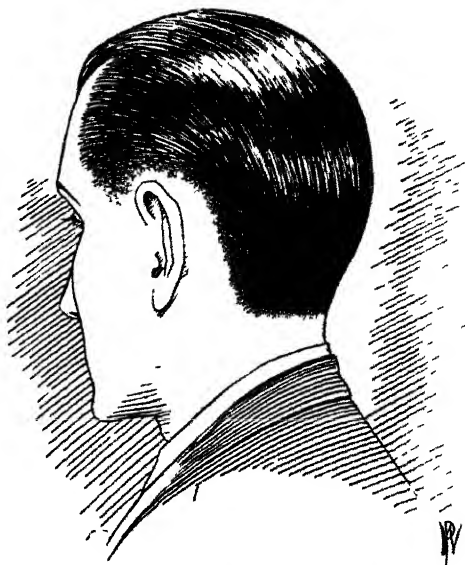


FIG 108 THE "MANCHESTER" HAIRCUT

whatever their rank, should be of a smart appearance. This applies in particular to the hair and moustache.

Hairstylists are recommended to introduce this particular cut to their clients, for it is found that there is a big following for this style and it is therefore remunerative.

The illustration of the Military cut, Fig. 109, does not show the shortest version which, particularly for active service, is often cut very short for reasons of hygiene. The plate will help students to obtain a clean line and pleasing finish. Here is the method: First clean the neck of all hair, then run the No. 1 clippers to about two inches from the crown and two and a half inches from the temples. Take care to raise the clippers in order to get the necessary graduation and thus avoid a distinct line of demarcation. In addition to raising the clippers with the fingers of the left hand, you can also insert the comb under the clipper, teeth downward, to form a definite line. Then reverse the comb, teeth upward and perfect the graduation with the clippers. Or, better still for first class work, use the comb and scissors for the graduation.

For the long Military the run of the clippers would go only as high as a point level with the centre of the

## THE ART AND CRAFT OF HAIRDRESSING

ears, and at the front only to within an inch of the temple. The remaining hair should be graduated with the comb and scissors.

The most difficult part of this cut is the graduation of the line from long to short hair. It should not, however, be very difficult if the clippers are used in the manner described. Remember to place the comb just below the ridge of longer hair and start cutting at the very edge of the comb. At first you may have no hair to cut, since it has already been removed, but as you continue the long hairs will project beyond the comb. You continue to clip these ends, bringing the comb towards you. Notice that your comb should not move further than its own width—that is, about three quarters of an inch, that is the area in which

the graduation must be done. If the graduation is not sufficiently clean repeat the process before cutting the longer hair.

The longer hair should be clubbed. If this work is done well nothing more will be necessary.

As an alternative the hair immediately above the top of the graduation may be lifted with the closed scissors, taken into the comb and then cut over the comb. This should continue through all the long hair. If you find any difficulty doing it this way the razor or thinning scissors may be used.

Dressing is simple. Hair lotions may be applied to choice, or omitted, and the hair is brushed flat except at the front where it may be raised into a *coif* or curl if the client desires.

## THE ELECTRIC HAIRCUTTING MACHINE (ELECTRIC SCISSORS)

The comparatively recent but tremendous popularity of the electric haircutting machine renders its inclusion in a book of this kind essential. Before, however, dealing with the peculiar technique involved in its use, it is necessary to trace its history in brief. The modern electric haircutting machine is something decidedly in advance of the electrically propelled hair clippers. It is not merely a convenient and efficient substitute for the old-fashioned hand clippers, but is capable of being used in complete substitution for both hand clippers and haircutting scissors. Because of, and by means of, its special construction and its facility in use, it is possible for the expert hairdresser to employ the electric haircutting machine for complete haircutting, and for beard and moustache trimming.

For about half a century the cutting of hair by means of electrical haircutting machines has been known throughout Europe. The first idea of haircutting machines, based upon the principle of shearing sheep with sheathed and steel plates, came from the U.S.A. rather more than fifty years ago, and soon after this all the continental countries commenced manufacturing them.

The tremendous progress of electricity and electro-technology has for a number of years made itself felt in the manufacture of haircutting machines, and it is more than twenty years since the first haircutting machine with a motor contained in the handle was constructed and placed on the market. But the motor industry of that time had not reached the present height of perfection in the manufacture of electrical "small motors," and, therefore, the electrical haircutting machines of that period did not meet with the approval of the users, for they were too weighty, and therefore cumbersome in handling, and did not offer much advantage over the orthodox hand clippers.

During the last few years, however, the construction of small electrical motors has been progressing so rapidly that industrial works were able to start the manufacture of electrical machines with certainty of success, and the results have proved what was hoped and asserted. There are now in all continental countries, not only in large towns but also in small villages, electrical machines in use. Nearly every hairdresser has one to help in the service of his client.

There is not the slightest doubt that the introduction of electrical haircutting machines has brought for the modern and up-to-date hairdresser not only the possibility, but the certainty, of increased earnings by easier working, specially during the rush hours, enabling him to give quicker service with, at least, the same efficiency as previously obtained when the hand clippers and scissors were used.

Several different styles of machines are made, namely—

1. The large motor machines, either running on an aerial wire with a trolley, or mounted on a movable pedestal or stand. These possess flexible shafts to which the hand-piece is adjusted, and are specially suited for hairdressing establishments where constant use is anticipated.

2. Of recent years the small electrical haircutting machine has been evolved with the motor contained in the hand-piece. This has the advantage of being portable, and can be used as well for outside as for inside work, and is specially adaptable for work in clients' homes.

3. The third type of electrical haircutting machine is what is known as the "Bell" type, as it is worked like an electric bell with a motor. But for this reason it is not as suitable or as reliable as the first two types, and will find very little approval where hard work or



FIG 109 THE "MILITARY" CUT  
*By courtesy of the "Hairdressers' Journal"*



## THE ART AND CRAFT OF HAIRDRESSING

the best class of work is desired, as it is too weak and irregular in motion

There are many models of the electrical haircutting machine now on the market, the most satisfactory of which conform to either style No 1 or 2, mentioned above. Different manufacturers have introduced different models, and while these differ but slightly in construction, for each standard model some special advantage is claimed.

The style of machine used in a business depends mainly upon the size of the hairdresser's pocket, or

and each of which contains cutting plates of a specific thickness. Thus the operator, by merely changing the cutter-heads is able to cut the hair to the desired length. The closest cutter is  $\frac{1}{10}$  mm (approximately 0000) by means of which the operator is able to do the finest work, 2 mm (approximately No 1 hand clipper length) is useful for the back of the head and over the ears, and 5 mm (approximately No 2 hand clipper length) is useful for the same area as 2 mm in those cases where the client desires to wear his hair slightly longer.

### Mechanism and Care of Machine

Before using the electric haircutting machine it is desirable that the hairdresser should have some knowledge of the efficient but delicate mechanism itself, and that some hints be gleaned as to its care.

For this purpose the sectional diagram opposite is included. The model shown is the "Koh-i-noor" electric haircutting machine, one of the most popular, widely used, and efficient machines on the market to-day. Acknowledgments are due to Messrs Ettinger et Cie, for their kind co-operation in these technical notes and for the use of their series of blocks showing the construction of the machine itself, and the various movements required for its efficient employment. The student is advised to study closely the accompanying sectional diagram (Fig 110), and to note the importance of keeping the parts well adjusted, clean, and well lubricated.

The machine is supplied in voltages to suit all currents. To ensure safety when working, the casing containing the motor is made of insulating material. The "Koh-i-noor" is fitted with easily removable and exchangeable cutters enabling the hairdresser to cut hair in various lengths without loss of time or trouble. It is advisable to clean the cutting blades daily in the usual way, using a good machine oil. The cutting blades are loosened or tightened according to desire by adjusting the rimmed thumbscrew, the cutters must be conveniently interchanged at the revolving motor.

The switch knob for throwing the motor in and out is placed on the left-hand side in the shape of a grooved button.

The gear-box is filled with special "Vaseline," free of resin, of appropriate consistency, which can be obtained from the manufacturers, and the lubrication of the two front bearings is thus made automatic. The refilling with "Vaseline" will be necessary at intervals, for which purpose, upon removing the two cover screws, the box cover is dismantled. To grease the rear bearing a grease-cup has been fitted, which, if necessary, has to be filled with "Vaseline."

For this latter purpose the box cover and the cap of the grease cup must be unscrewed. The lubrication

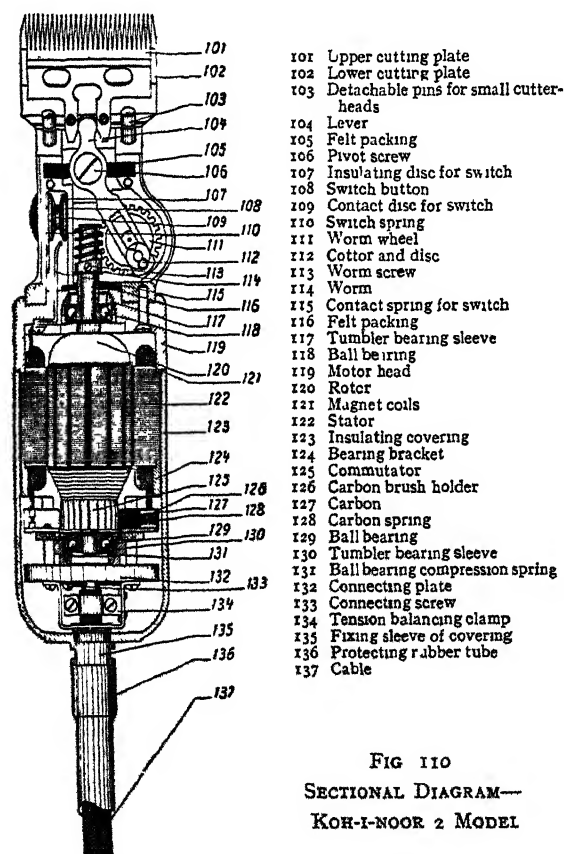


FIG 110  
SECTIONAL DIAGRAM—  
KOH-I-NOOR 2 MODEL

upon his special predilection for a particular type of machine. The large motor machines (Style 1) in which the motor and the cutting plate portion of the machine are separated by a flexible lead are not so much favoured as hitherto. This is due to the necessity for an aerial wire and trolley, or for a more or less ugly pedestal, both of which devices tend to destroy the amenities of the salon, in addition to occupying too much space. As indicated above, the small haircutting machine (Style 2) has the decided advantage of being handy and compact, a flexible lead and plug enabling the model to be plugged in at the most convenient electric point.

These machines are usually supplied with three separate cutter-heads, which can be adjusted easily,

## GENTLEMEN'S HAIRDRESSING

of the seat of bearing, owing to the effect of suction, is automatic, as the felt-wick of the grease-cup pervading the hollow bored out in the pendulum bearing (with ball joint) lies on the shaft. Before screwing on the box cover, the upper insulated wire must rest on the grease-cup in order to avoid a jamming down and the destruction of the cord. (Liquid oil must not be used, and the interior of the motor must be kept absolutely free of any lubricant, otherwise the motor winding will be destroyed.)

While the machine is not being used for clipping the motor must be switched off to prevent over-heating.

The carbon brushes must be renewed now and again, always using carbons of like quality. When a renewal becomes necessary, the carbon-holder caps on the outside of the motor have to be unscrewed, the springs holding the carbon brushes must both be of the same strength, otherwise the pressure will be unequal.

Carbon brushes and commutator must be kept free from grease. If the commutator becomes oily and dirty a strong firing will be produced together with an undue heating and the consequent destruction of the motor.

When the commutator is sparking too much—which can be ascertained through the little inspection hole at the back of the insulating casing—it must be cleaned. With the motor is supplied a commutator cleaning stick, which has on one side a layer of fine garnet paper and on the other side a piece of felt for removing specks of dirt, etc. The stick is introduced into the lower inspection hole whilst the machine is running and carefully held under slight pressure for a short time on the commutator. When putting the stick in, great care must be taken not to glide off sideways, and thus damage the armature winding.

The blades will require frequent attention, but it is impossible to lay down hard and fast rules as to how often they need oiling, etc. So much depends upon how often and how carefully the machines are used. Whenever the blades show signs of sticking, or their free action tends to become retarded, then oil is needed. No other part of the machine will need oiling, except as already indicated. On no account should the hairdresser attempt to sharpen the blades. The manufacturers of the electric haircutting machine will always advise as to the desirability or otherwise of grinding the blades. It is estimated that the upper blade travels across the lower blade at least 100 times per second, or 6,000 times a minute. This rapidity has, therefore, to be taken into consideration, and the slightest accumulation of hair or dirt, or the merest maladjustment will considerably affect the efficiency and durability of the machine. A slight variation of the voltage may also throw the cutting out of gear, and it may be necessary to alter the tension of the spring

bearing against the armature, or to tighten or loosen the blades. Hair of exceptionally stiff texture usually necessitates a slight tightening of the blades.

### Technique Employed for Haircutting

Obviously a special technique, one peculiar to the electrical haircutting machine, must be used for the purpose of haircutting by this method. For hairdressers who use the electrical haircutting machine merely as a substitute for hand clippers and who finish off by means of the orthodox scissors, not much instruction is needed. For such a limited purpose the instructions on the use of hand clippers and scissors on pages 92 and 94 will obviously suffice.

Correctly used and understood, however, the electric haircutting machine renders the use of scissors entirely unnecessary. Therefore, the technique which now follows is intended to be complete in itself and for the purpose of a machine haircut. Special uses, such as for the beard and the moustache, will be detailed on later pages. The fundamental principles of haircutting as outlined must always be observed, whether the scissors or the electric haircutting machine be used.

In the present case, therefore, the machine is used for both club cutting and tapering, a use, it may be added, impossible with the old-fashioned hand clipper, which is merely a club cutter.

The secret of the efficient employment of the electric haircutting machine as a complete haircutter lies in the correct manipulation of the *comb*, plus the dexterity of the operator's wrist and fingers. Strange as it may appear, it is the *comb* that gives to the haircut its contour and finish. The cutter head and its movements must be controlled by the comb, which is held in the left hand of the operator.

For the typically modern haircut, where the back and sides are cropped extremely short, the 2 mm. cutter-head should be used. The hair is first well combed and parted in the desired place and the clippers run up the neck to a point well below the crown, and over the ears. The operator must be careful lest he cut in too deeply or leave off a stroke too suddenly. As the cutter-head reaches the crown the machine should be guided so that the blades cut away from the scalp, as though it were producing a bevel. If each stroke as it is finished is not graduated in this manner, a too definite line will be left, rendering it difficult to "fine out" afterwards.

For the top hair, crown, and upper sides, the cutter-head is changed and  $\frac{1}{16}$  mm. blades are now used. The hair is lifted up by means of the comb and cut in club fashion as shown in Fig. III. The blades are guided by the movements of the operator's wrist, and each cut must be taken obliquely, again as clearly indicated in Fig. III.

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The necessary gradation is produced by club-cutting, the comb being held close to the head at the old clipper line and the distance increased as the longer crown hair is reached. If necessary—and where clients have close-growing hair it will be found necessary—the cutter-head can be used in a vertical direction, that is to say, the blades are pushed upwards



FIG 111 METHOD OF CLUB CUTTING WITH ELECTRICAL HAIRCUTTING MACHINE

following the movement of the comb. The blades must be kept close to the comb, and the hair is severed as the ends protrude through the teeth of the moving comb. The student must be careful lest the blades slip over, or under, the comb, an accident that is fraught with disastrous results. It must be remembered that the blades of the electric haircutting machine

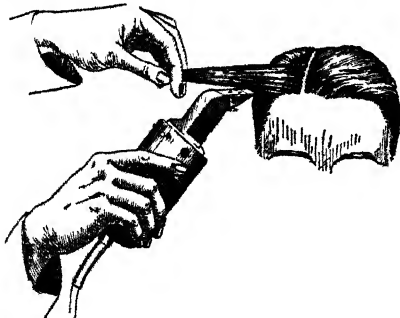


FIG 112 METHOD OF TAPERING WITH ELECTRICAL HAIRCUTTING MACHINE

when in use are always moving rapidly, and thus the slightest lapse on the part of the operator may produce some nasty "steps" in the hair.

The hair on the top, crown, and upper sides is either clubbed over the fingers as shown in Fig. 113, or tapered by means of the machine as shown in Fig. 112. For producing a correct taper the machine is held upside down as indicated in Fig. 112, and moved backwards and forwards, care always being taken not to sever too much hair in any one place. This operation calls for extreme skill on the part of the operator, who should work the machine from the wrist; that is to say, he must avoid *pushing* the machine forwards, or *pulling* it backwards. The wrist is used as a fulcrum for the machine which, as the wrist turns in a supple manner, takes a slightly convex movement forwards,

tapering the hair as it moves. The machine, therefore, is moved convexly backwards and forwards until the correct taper is obtained. No attempt should be made to cut suddenly into a section of hair, the machine should be made to swing lightly so that the hair is feathered rather than stumpily severed. Where the hair is extra long or thick it is necessary to back comb



FIG 113 METHOD OF CLUB CUTTING OVER FINGERS WITH ELECTRICAL HAIRCUTTING MACHINE

it in the manner indicated on page 100 for Scissor Tapering.

Club cutting over the fingers, as shown in Fig. 113, is a comparatively simple operation, but care must always be taken to lift the body of the machine well so that the blades rest almost flat upon the fingers. The machine, again controlled by the wrist movements of the operator, must be moved forward at a slightly oblique angle. The hair may be cut to any length as desired, and the amount of hair allowed to protrude through the fingers gauged accordingly.

The loose neck hairs are removed by means of cutter-head  $\frac{1}{16}$  mm used directly on to the skin. But the body of the machine must be well lifted up so that the blades run easily over the surface of the skin. The edges of the natural hair line should be "fined down," using cutter-head  $\frac{1}{16}$  mm over the fine teeth of the haircutting comb. The hair edges over and around the ears are similarly treated. Should any line be desired in front of the ears, the machine is turned upside down and the points of the teeth of the blades placed horizontally and directly on to the skin. The machine is then given a slight flick downwards and a beautifully fine line is thus obtained.

Experience soon teaches the hairdresser that the electric haircutting machine has its little idiosyncrasies, the same as many another device. For example, if the machine is pushed, having the full weight of the operator's arm behind it, it will assuredly give the hair a nasty pull. Therefore, the student should always use his wrist; a supple wrist will produce the necessary glide.

Again, the machine quite naturally objects to damp, sticky, or greasy hair. If the hair is wet it should be well dried before attempting to use the machine.

## GENTLEMEN'S HAIRDRESSING

Moreover, there is always a danger of shock if an electrical device is used on wet or even damp hair. Sticky and greasy hair should always be shampooed and dried prior to using the electric haircutting machine. Where a client, either lady or gentleman, has an extremely sensitive skin, great care must be exercised when the blades are used directly on the

bare flesh. The fine cutting edge of the  $\frac{3}{16}$  mm. cutter-head is apt to tear the flesh in these cases. This may be prevented by careful use, or as a precaution dusting powder should be lightly sprayed on the neck before using the machine. This precaution is also useful in hot weather so as to counteract perspiration, which may mar the successful working of the blades.

## BEARD AND MOUSTACHE TRIMMING

The beard is first brushed thoroughly, and arranged as nearly as possible into the desired shape. The straggling hairs which grow immediately above the collar are then cut short, after which the beard is again brushed into shape. The sides are then taken, and the cutting commenced near the ears, working towards the chin. Always cut over the comb, and gauge the length according to the desires of the client as to length and shape, which points, of course, should be ascertained at the commencement.

The long hair growing from the chin is then attended to, the student cutting this into the required shape by short finger-tapering. If the beard is exceptionally thick, it may be necessary to thin it out by means of long-tapering. Special care must be taken with those parts where the moustache and beard join. Usually the beard is cut closer immediately under the moustache, but less short between the moustache and the centre of the lower lip. The latter part is invariably attenuated as far as hair growth is concerned, a point always to be borne in mind whatever the shape of the beard may be. The student must also be careful lest he inadvertently cut the ends of the moustache when cutting the beard. The best way of avoiding such a *contretemps* is for the operator to twist two pieces of tissue-paper around the ends of the moustache, thus separating the latter from the beard. The covered ends can be held nicely out of the way by the fingers of the left hand, and the cutting proceeded with. The moustache, if desired, should be lightly trimmed cutting it over the comb, but always sparingly.

It is advisable to use the points of the scissors when trimming along moustaches, lest, by using too much of the blades, the lips become involved. The beard and moustache are afterwards dressed out as desired.

Probably the beard style most worn at the present time is known as the short crop, and is accomplished by using the very finest clippers (No. 0000) upon the neck, and the next sizes (No. 000 or No. 00) upon the cheek and below the moustache.

Thoroughly brush the chin beard and cut to shape, mostly over the comb, but where the long section of the beard joins the short section it is more convenient to cut with the scissors only. At the section which joins the moustache great care must be taken not to cut any of the long hair of the moustache by mistake. The best method to adopt is to hold the ends of the moustache with the fingers of the left hand while the part near to it is cut with the clippers or scissors.

When trimming the moustache itself by means of the scissors it is best to cut the centre part over the comb, and then brush to see if enough has been taken off, afterwards cutting the few stray hairs that present themselves. Finish by taking just sufficient off the ends of the moustache as desired. Some gentlemen shave the sides of their face; in these cases, when the shaving is finished take the rough line off with the razor by shaving in a direction from the chin towards the ears, which will produce an almost invisible edge.

The finest tool for trimming the modern style of moustache is undoubtedly the electric clipper. The use of the electric clipper for haircutting has already been fully dealt with in the preceding pages, and the student will, therefore, have become familiar with the method of using this tool.

The majority of men who wear moustaches prefer them short. The neat trimming required can best be obtained by means of the electric clipper. When, for example, the hair grows very close to the nostrils or low down almost to the lip itself, the trimming and shaping can be done more effectively by the electric machine than by the scissors. For shaping close-cut beards there is no question that the electric clipper is far superior to the old-fashioned methods. The face is usually more sensitive, especially around the nose and mouth, than the scalp, and, however expert in the use of scissors the operator may be, the job of beard and moustache cutting is bound to fidget the client. The electric clipper is undoubtedly more comfortable in use on these parts.

## MOUSTACHES—NAMED STYLES

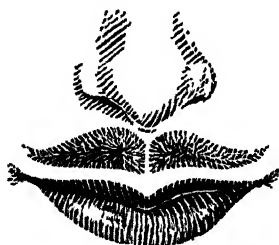
The vogue for moustaches received a fresh impetus during the second World War when many young men in the Services grew facial hair. On their return

to civil life these young men set a style for others, with the result that moustaches are no longer such a rarity. Moreover there is a growing tendency to wear

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specific styles, the Charlie Chaplin moustache is rarely seen—possibly because of its similarity to that worn by the late unlamented leader of the Nazis. Instead we see a revival of the named styles with an occasional luxuriant and flourishing example of the "Jon" or "Handlebar" variety. These latter, however, have no useful place in a work of this kind since the hairdresser who can create the accepted styles will easily adapt himself, if necessary, to any individual requirements.

**Technique.** Unless a hairdresser is familiar with the technique of moustache shaping it is impossible



SHADOW

FIG 114

to obtain a perfect result. Opportunities to reduce a full moustache are rare, so if you get one take advantage of it. There is an art in reducing the size of a moustache, just as there is in shaping one in early growth. In both cases study and practice are essential.

When you have to cut a moustache, tackle it in a businesslike way. Don't make the mistake of clipping off a little here and a little there. Make your client comfortable, his head almost horizontal on the head rest.

Have a clean comb, neck brush, small pair of scissors, small moustache brush, small curling iron and heater always ready and a small bottle of brilliantine not far away. The mirror in front of the client is essential to see your handiwork.

Pass the comb through the hair and brush with the small brush in various ways—straight down, sideways, upwards. This will enable you to determine the nature of the hair. If it answers to the brush in every direction it is a good moustache and one that can be given all manner of shapes. If, on the other hand, the hair is hard and coarse you will have much more trouble and will only be able to recommend certain limited shapes.

Before starting to cut be absolutely certain of the shape you are to produce, and make sure that the client understands too—if possible, produce a sketch of the style in question.

Make frequent use of the clean neck brush and if any clippings get on the lips remove them at once with the clean shaving towel that you have placed in front before starting.

Use the large end of the comb and insert this well

under the hair. Don't be content with doing this once, repeat several times to make certain that all the hair is in the comb. Press it slightly against the skin to steady your hand and remember that the client should feel no trembling, or he will lose confidence in you. Use the scissors as though you were graduating, start on the right side then having cut the left side to a similar shape, brush the moustache from the middle to the sides.

Here are the recognized varieties together with instructions for shaping them—

The **Shadow** is a useful shape in that it serves the hairdresser who wants to help his client to cultivate a moustache. Too often during the first week or two of growth a man will change his intention to have a moustache simply because his upper lip looks so untidy. The **Shadow**, however, can be a useful introduction to fuller shapes and for those with a weaker growth of hair it will satisfy most requirements. It has the advantage of being neat, clean, and smart.

When a man wants to have a moustache after being clean shaven, he can be started with the **Shadow**. The upper lip should be allowed to grow hair for two or three days, it is then lathered with a thick layer of soap. This is shaped with a good razor, which should be small enough to enable you to shave and cut the corners correctly. Use the razor to make a straight line from just below the nostril to the corner of the mouth on each side, making sure that the shape is symmetrical. Then shave the corner of the lip in a semi-circle. Make sure that the razor is lifted and that only the point is used, in this way you avoid cutting the under lip.

If there is no hair growing in the centre of the upper lip your task is easier, but should there be hair it must be shaped. The best way is to press the lips together with the thumb and index finger of the left hand and bring the skin forward so that you can shave the centre in a triangle. Place the blade exactly where the hair is to be removed and with one movement cut it off. Repeat this movement elsewhere as necessary. This definite movement inspires trust and confidence and can be done with a steady hand. Next, you have to cut the semi-circular line from the centre to the end of the lip, along the lip line. For this movement the skin is tightened by the thumb of the left hand pressing against the index finger placed just under the cheek bone whilst shaving the left side. For the right side press the thumb on the cheek at the corner of the nose.

When the hair is long enough, after about four weeks' growth, the outside lines of the **Shadow** have to be graduated with a small pair of scissors and the ooo clippers may be used to reduce it. The shape must be trimmed each week if it is to be smart.



## GENTLEMEN'S HAIRDRESSING

There are variations of the Shadow. The first, as described, resembles a half circle with a straight line above. The second has straight upper and lip lines but the ends are made to turn up. The third shape follows the same general pattern and, when finished, resembles "Flying Wings". Carefully shaped, any of these variations may be used on almost any face.

The Coleman is produced by a similar technique to that outlined for the Shadow. It is essential, however, to allow the hair in the centre of the lip to grow as near to the nostril as possible. The centre is well cleared to match the lip line. The perfect Coleman is about six weeks old, not longer or shorter. The lines must be well graduated. When straightening the lip line with your scissors get the client's face right up and look at the line from above, you will then be able to cut a perfect line.

The art in cutting this shape is to reduce it from a big long moustache.

Follow the method outlined in Technique, on page 128, and when you have reduced the bulk cut over the comb so that the hair is not less than  $\frac{3}{8}$  inch long. Then clean the face and gown of hair chips and lather the face ready to shave the moustache to the Coleman shape. Follow the technique recommended for the Shadow, remembering that in this case the hair is allowed to grow near the nostrils.

The Captain. This is a manly style with three variations, all on a basically similar shape, as shown in Fig 116. In this illustration the double curl is shown. The other variations use the single curl or the flat curl.

The Shadow or the Coleman shapes, if allowed to grow on a bigger surface and to become longer, may soon be adapted to the Captain shape. When the hair has grown to half an inch in length it is long enough for the double curl which is made with the very small curling irons. The hair should grow longer before attempting the other two variations.

As already explained there is considerable art in reducing a long moustache to a shorter and the Captain is no exception. In such a case follow the method outlined in Technique (page 128).

Curling is important and requires careful study. Deportment plays a great part and whether you are standing in front, at the side or behind your client your body should never come into contact with his. Use cold iron at first in order to get the feel of it and to gain confidence, for whatever happens your hand must not shake!

Start the first curl on the client's left whilst you are standing at the back. Before doing this ensure that the client's head is comfortable and that he is reclining at a convenient angle for your work. Insert the comb in the hair and pass it through several times in order to gather up all the hair, for none

must be left uncurled. Pick up the irons in the manner described in Marcel Waving, Section V, pages 224-229 (the illustrations show more clearly than words exactly how the irons should be held). The lower handle is held rather loosely so that the hair may be released as the irons are turned to make the curl. With the help of the little finger push the iron up and with the other fingers alternately press it down. This movement is continuous. If you turn the irons



COLEMAN

FIG 115

whilst they are tightly clamped over the hair you will pull and cause discomfort to your client.

Remember that the hollow iron, technically called the female prong, is inserted first when curling a moustache upwards. The male prong, which is the



CAPTAIN

FIG 116

solid rod, picks up the hair. With the comb inserted in the hair and holding it, the female prong is inserted in the hair *over* the comb and care is taken to get all the hair in. At the same time the male prong is going through the half moustache at the lower side and parallel with the mouth. Once all the hair is in the irons, press the two parts together and give a twist upwards. Hold the iron still for a few seconds, then turn upward, releasing the hair but without moving the iron from the same place. Keep turning the irons until you can feel that they no longer hold any hair. Then withdraw them. This is known as "running the irons out."

If the curl is not quite perfect repeat the movement. The resulting curl should be small and tight on the comb. The iron—after you've had your practice run—should be hot but not too hot, and should always be tested on a piece of paper as a safeguard.



## THE ART AND CRAFT OF HAIRDRESSING

If the irons colour the paper they are much too hot. You have the correct heat when the irons make an impression on the paper without causing the slightest discoloration.

The second curl is made as before. Simply repeat the previous movements just above the finished curl. If you find it difficult to insert the comb as before you may reverse it and place it in the hair from above the first curl—but try the first method because it is the best.

The right side of the moustache is done in exactly the same way, except that you must now stand in



**GUARDSMAN**

FIG 117

front of your client and you may need to hold the comb at a different angle. Once the curls have been formed allow them to cool and then comb the hair through with the large end of the comb so that you get a finish as shown in Fig. 116.

**The Guardsman.** This is a fine style and it does not present any especial difficulties providing the technique is followed for the short moustache. The Guardsman is produced by cutting down a larger shape, the hair should be of the bushy kind for preference.

Start by cutting the hair in the middle. Use comb and scissors and graduate the hair to the outer extremities at either side, that is at the ends of the upper lip. The hair at the outer sides should be left long enough for curling. Do not make the mistake of cutting the hair to an even length with a bush at either end—this will give a poor finish. This graduated cutting is best done over the comb, only the very experienced man can produce a good result free-hand.

Next stage is making the shape. As before this is done with lather and razor used both above and below the moustache. The width is the same throughout—do not make the ends wider in order to get the bushy effect shown in Fig. 117. This effect is obtained by curling the ends.

The centre of the moustache can be cleared by means of the No. 2 clippers or with the electric clippers. A fair margin should be left for graduation at each end. One method would be to place the end of the clippers at the parting, in the centre, while you raise the other portion of the clippers so that

you are able to make the graduation straight away. Then repeat on the other side. The two fingers of the left hand, that is the major and index fingers, should help to hold the clippers steady and at the right angle and to perform the necessary guiding.

Clippers may also be used to cut the hair on the lip line if you feel nervous of using the razor for this purpose. Naturally you will need to use the finest clippers in order to get a clean finish. Do not do the ends until you are fully satisfied with the shape.

When the moustache has been cut to the correct shape, take the heated moustache irons and pick up the end hair, over your comb. Turn this hair up tightly into a "knot" and work the irons through by twisting them and releasing the hair at the same time, but be careful not to pull. Repeat this movement as often as necessary until all the longer hair is tightly curled. Remember that the grooved arm of the iron is used to pick up the hair for the upward curling. The use of the comb is for safety, for you must not run the risk of burning the client. After much practice, and when you are fully confident, you can pick up the hair with the thumb and index finger of the left hand, then, when doing so, place the hot iron near to your fingers and do your curl or "knot" as tightly as possible. This is a convenient way of doing the right side of the moustache, but at first use the comb.

The combing out is done after the hair has been allowed to cool for a minute or two. As a matter of routine dress the hair of the head first and comb out the moustache as the final job. Use the large teeth



**CONSORT**

FIG 118

of the comb but do not comb right through the hair. If you wish the curl to be more durable you can use pomade on the hair before curling, then curl and recur. The use of the pomade will offset the tendency to dry the hair by repeated curling.

This style is very smart for men in uniform or mufti.

**The Consort.** Originally a medium sized moustache, the hair is allowed to grow fairly long on all surfaces of the upper lip before being shaped. It is then parted, after lathering and using the razor if necessary, a straight line is first made with the scissors, then

## GENTLEMEN'S HAIRDRESSING

cleaned with the razor or with very fine clippers. A special feature of this moustache is that the hair near the parting is very long. This hair should reach the ends of the moustache and should be made to lie very flat on the skin. Looking at it full face it should give the appearance of a triangle.

To make the moustache lie flat the hot iron may be used flat, or a moustache net may be employed.

The edge of the lip line is cut with the scissors, the comb pressing the hair downwards as the scissors are used. To keep the scissors steady place the index finger of your right hand on the rivet and in this manner cut all the hair projecting over the line. Remember to cut on the way back, that is as you draw the scissors towards you, there is then no fear of cutting the lip, as might be the case in cutting forward. In order to obtain sufficient pressure on the comb for cutting by this method you will have to stand to the back and on one side of your client—in the position already described for moustache curling.

The outer edge of the moustache, as well as under the nostrils, is done with the pointed moustache razor, chosen for its sharpness. The tightening of the skin must be carefully exercised, either using the thumb or index finger of the left hand.

If there is no natural parting it must be made artificially and much care should be taken. First cut the shape with the scissors and then use the razor, use lather for preference, but failing that damp with water the part to be shaved. The groove in the middle is tricky—the best way to tackle it is to press the lips together with the thumb and index finger of the left hand.

When trimming the moustache after about ten days it should be done with the comb and scissors. Razor trimming round the edges must be attended to at least twice each week.

The Consort can be distinctive without side whiskers or Imperial (lip beard).

**The General.** The more modern General moustache is far easier to cultivate than the old-style larger natural moustache, usually cut in line with the beard. While many have now dispensed with the beard they retain the characteristically authoritative moustache. Such a moustache left to grow in its natural state, and if worn without a beard, would appear unbalanced and would be too heavy for the face. The student is therefore advised to study the face and reduce the moustache by cutting, thinning and tapering.

Since the curling irons small and medium have now become out of date you will find the technical terms helpful to obtain a General moustache. The curl which well rounds the ends, always looks smart. If cut round by skilful tapering it can look almost as smart as if the irons are used regularly by the wearer.

Before tapering it is necessary to make a parting, since you will seldom find a natural one. Divide the hair on the upper lip and brush continuously with the moustache brush to the right and to the left. You will now see a lot of short hairs sticking out. These should be cut off with the small scissors but do not clear a distinct parting.

If the hair is wiry, stubborn in texture and unruly, a different method of cutting must be employed. The moustache should be cut in a "roach" shape, full under the middle of the lip and tapering very fine at the ends. Do not expose the front of the top



GENERAL

FIG 119

lip in the centre and use the razor to shave a clean line at the corner of the mouth and lip line. Lip-line shaving is very intricate but quite easy if you know how to do it. To refresh your memory wet the hair, place the razor edge behind the amount of hair you intend to remove, give the razor one stroke and all the hair should come off.

It should be noted that a natural or artificial parting in the middle will convert the General into the Major moustache.

The hair is cut away slightly at the top, but sufficient only to produce a coarse shaped appendage. Lift the hair with a fine toothed cutting comb and use the clippers each way in turn from the centre towards the tapered ends of the moustache which should end, ultimately, in a point at the corner of the mouth.

The longer General moustache, illustrated in Fig 119, must be cut slowly and carefully. That is to say, you cut only a little at a time until you reduce the length sufficiently. To do this, take the hair between the index and major fingers—lifting it with the comb—and slither the small scissors through the hair towards the face, taking care to follow a slanting direction. At the same time ensure that the hair is cut to an equal length, it will not do to club it. That is for the left side. You will have to stand almost in front of the client to cut the right side, but after much practice you will be able to cut both sides from the same position.

## THE ART AND CRAFT OF HAIRDRESSING

Having cut the length you may find it necessary to thin the hair. To do this take the hair mesh by mesh, starting in the centre, and slither each strand. This is best done standing at the back and towards the side of the client whose head, of course, will be on the head rest. Move to the opposite side to cut the other side of the moustache. This movement is rather complicated but if you make an artificial moustache and fix this to a block for practice purposes you will soon get into the way of doing things. (The artificial moustache should be knotted on net in the manner described for knotting *postiche* in Section II.)

The length of the General moustache may vary according to the position of the hair, but near the parting and just under the nostril do not cut too short. At the ends of the moustache and near the lip line cut as short as possible. The tapering of the longer hair, near the lip line, must be made so that it turns under. This is done from the back and to the side of the client in the manner already described.

**Reducing a long Beard and Moustache to a simple Style.** When you get an opportunity to show your dexterity by reducing a full beard and moustache to something simpler, take it! If you can cut hair the cutting of a beard is simple once you are familiar with the technique.

The hair of the head should be cut first. When that is done make your client comfortable with the head rest at the right height, then cut the side whiskers. Then tuck a small towel and cotton wool round the neck—a black cloth is useful for cutting white hair. It is also a good idea to have a small pad of cotton wool to cover the eyes, unless the client is going to keep them closed.

The St. James's, round style, is a good one and if the client agrees stand on the left and start work with your comb and scissors. The side whiskers should be cut as short as possible, over the comb, to a point below the lobes of the ears. Leave the moustache to the last but, since some men like the moustache long, use clips to hold the ends out of the way whilst you cut the beard.

Hold the comb in the left hand and cut close along the jawbone near the ears, graduating the cut as you travel towards the chin. Then cut the neck hair, using the 0000 clippers if you wish, but bearing in mind that the hair under the chin must be long enough to support the length of the beard. Sometimes the beard is from five to seven inches in length so you can appreciate the need for support from below the chin.

When you have cut the first side, step to the other side of the client and cut the hair to the same length on that side. At this stage do not trouble too much about the shape so long as you have cut the hair correctly and to the required length. Then return to

your original position in front of the client and give the beard a good brush down with a medium brush.

The St. James's is a rounded full beard, the point can be as long as two inches from the chin, but not more. When you have brushed and combed all the hair into position it will be possible to cut the point exactly in the middle. A keen eye is necessary, but the matter is simplified if you take a line from the parting of the moustache, or, you can visualize a line from the forehead, between the eyes, middle of the nose and the moustache—then you can't go wrong. Make use of the mirror, glance into this as your work proceeds and make certain that the shape is correct.

After you have cut the point correctly, for which purpose you will use the long ( $6\frac{1}{2}$  in.) scissors, the remaining hair is cut free-handed. The comb is held with the cushion of the thumb and the index finger, the index and major fingers are manipulating the scissors. Cut all the hair level, not only in a line with the cheeks but all round so that you form a well rounded shape. Although we speak of the "point" of the beard it must not be thought that the St. James's style has a sharply tapered point, it is in fact rounded and at the final stage of cutting it may be necessary to shorten the point slightly in order to obtain the required roundness.

**The Pointed Beard.** As its name indicates, this style is pointed in contrast to the rounded end of the St. James's beard. In this case the technique is as follows: use the 0000 clippers all round the face, that is on the cheeks, and neck, leaving the chin until last.

Before using the clippers pass them quickly over a gas flame and the use of face powder is recommended. Powder the hair and skin where you are going to use the clippers, either hand or electric, and thus ensure that the blades pass smoothly over the skin without undue pulling. Incidentally, the powder is valuable during hot weather as it absorbs perspiration.

The clippers must be held lightly but firmly, though a certain amount of pressure is necessary in order to cut close to the skin. Always cut against the growth of the hair and do not try to carry the clippers along too quickly, give the blades a chance to cut properly. In some cases you may need to pull the skin tight as for shaving.

Start to cut the cheek hair from a line at the corner of the mouth to the end of the jawbone, to the hair-line. Then clear the neck hair. The hair on the left side of the face and under the chin can be cut from the normal operating position, only if you have to reverse the clippers to travel downwards you will have to move to the opposite side of the client.

Having cut the cheek and neck hair with the clippers it is only necessary to cut the chin hair.

## GENTLEMEN'S HAIRDRESSING

You will have to graduate the line left by the clippers and to do this you will need to use the fine end of the comb and the medium (6 in ) scissors Cut this hair well and carefully under the chin and ensure that the line is well graduated

The lip beard, called the Imperial, must also be delicately graduated As you do this you will see the formation of the point shaping beneath your scissors and it will be easy to acquire the art needed to obtain the perfect shape

**St James's and Pointed Moustaches** The moustaches, in either style, are cut after the beard has been finished The reason is that this method will enable you to obtain the balance so essential for the perfect finish to your work Employ the technique already described under the headings for moustaches, using the General moustache, medium or short, with the St James's beard and either the Military or Major moustache with the Pointed beard

**If the Skin is Cut.** Nipping the skin with the clippers does not occur unless there is carelessness, but if you should have an accident of this kind treat the skin at once Your client will feel the nip, so apologize and carry out your treatment with the usual cleanliness Do not wait until you've finished cutting the beard but stop the flow of blood immediately

### Combined Moustache and Hair Styles

Moustaches suitable for the various hair styles are given below—

The "Partial-razor Cut"—the "Shadow" or clean-shaved

The "Chester"—the "Military" (small), the "Coleman," and the "Shadow"

The "Gloster"—the "Shadow" or clean-shaved

The "Major"—the "General," "Captain," the "Artist" (long), the "Guardsmen," and the "Consort"

The "Portland," "Arcade," "Military," "Argent"—All moustaches must be on the small side

The hair style most suitable for the "Consort" moustache is the "Masonic," the "Professor," the "Regent" (long), and the "Argent" (long), whilst the "Captain" and the "Guardsmen" moustaches should be worn with the "Military," the "Portland," the "Manchester," and the "Arcade" haircuts

### Requisite Tools

Hairstressing students will, after reading the sections on haircuts and moustaches, be wondering what are the tools necessary for the execution of good work Below is a list of the tools required and, above all things, every operator should possess all of them, this advice is given for his own benefit and that of the clientele, and the master for whom he works. A

hairstresser craftsman cannot be an artist without any tools The saying that a good man can work with anything is a fallacy in the gentlemen's hairdressing trade

The following list indicates the personal instruments that no one should use except yourself They are your "bread and butter" The selection when buying should be made by someone who understands and is fully conversant with them Students cannot afford to waste money and time buying rubbish, therefore choose your tools with care

Razor hones	(2) (Belgium Rock coarse and fine)
Strops	(2) (Hanging and Solid French type)
Razors	(6) (Hollowground and halfhollow, solid French type)
Scissors	(6) (Sheffield or French made, 7 inch to 5 inch)
Clippers	(3) (Brown & Sharpe or Brown oooo's, oo's, o's No 1)
Electric Scissors	(1) (Forfex or any other make with all cutter head)
Combs	(4) (Haircutting Etona, British Barber, French and Tortoiseshell)
Brushes	(4) (Neck Shaving Massage (pair))
Sponge	(1) (Special turkey cup)
Curling Iron	(2) (Very fine and medium)
Styptic	(1) (Pencil or Alum powder)
Coats	(3) (Salon Jacket or long coat according to salon regulations)

A first aid set should be in the possession of every student

One piece of chamois leather to wipe and polish instruments is also essential

A real craftsman is fully aware that antiseptics, sterilization, and disinfectants are part of his stock-in-trade It is fully realized, for various obvious reasons, that you cannot attain a hospital state of cleanliness in the salon Yet every possible precaution should be taken against dirt and the danger of infection. Much could be said about the care needed in maintaining the various hairdressing tools. Methylated spirit will keep the metal free from grease, thus giving scope to the action of antiseptic fluids

In reference to razors the inside of the handle is the part most neglected As to clippers, see page 94.

Brushes should be combed out and washed after use and kept in a cabinet disinfected for that purpose. Above all, exercise common sense and extreme care.

Other implements are usually provided by the employers or masters

### Moustache Training

While dealing with the moustache it is necessary to refer to a device for training and fixing the moustache termed a "moustache trainer." This is made of thin material about 6 in long and 1½ in. wide and stiff at the ends, threaded with elastic in order to fasten around the ears, and so made that it may be adjusted to any length to fit the face comfortably.

## THE ART AND CRAFT OF HAIRDRESSING

The part that goes under the nose is grooved in order to fit properly.

The method of using these trainers is as follows: First damp the moustache, using water or a setting lotion, and place the elastic around one ear without attempting to set the moustache at the end that is first fastened. Then place a finger upon the trainer exactly under the nose, and with a fine-tooth comb place the hair in the desired position, the left hand following the combing of the hair. When near to the end of the moustache give it a turn to form a curl or take it straight out, or place it to whatever shape may be desired. Now fasten the other end of the trainer to the other ear. The trainer is then released from the ear

to which it was first fastened, and, again placing a finger on the trainer, the other side is shaped, after which it is fixed to the ear again, and allowed to stay until the moustache is dry. When the trainer has been removed the moustache is carefully dressed, the desired shape being carefully preserved. After a few applications the moustache will be found to have taken on the desired shape.

Should a gentleman require a haircut, a shave, and the moustache trainer used, it is best to shave first, then place the moustache in the trainer to fix and dry while executing the haircut. The fine elastic will scarcely be in the way while cutting the hair, or doing a friction or a shampoo.

### SINGEING GENTLEMEN'S HAIR

Many male clients have cultivated the habit of having a singe after the periodical haircutting has been completed.

The wax taper is still favoured in the craft for singeing purposes, and it must be said that no

mence the singeing by placing the comb in the hair at a point just below the crown. The comb is moved slowly down the hair in a direction from the crown towards the nape of the neck. As the comb moves through the hair the lighted taper is passed along the ends of the hair which protrude through the teeth of the comb, thus singeing off the extreme points. When the back and sides of the head have been treated in this manner, the edges of the hair in the nape of the neck are singed by using the comb in an upward direction.

The back and sides having been thoroughly singed, the top and front hair is then treated. The longer hair of the top and front is best taken between the fingers after the manner explained in the technique of cutting the hair. The ends of the hair protruding through the fingers are singed off as the hair is taken section by section. The student will find it advantageous to work in a direction from the forehead to the crown. The hair on the crown, finally being taken between the fingers, is best worked in a circular direction. In cases where the top and front hair is of exceptional length, it is advisable to singe this hair by means of the flat and twisting methods advocated for singeing ladies' hair on pages 169-170.

Some clients request that the new hair growth closest to the scalp be specially singed. To effect this it is necessary to make a series of divisions or partings in the hair. A clear parting is made so that the scalp is visible, and the new growth is exposed to view. The long hair on either side is held down by means of the first two fingers of the left hand. The lighted taper is then passed quickly along the parting thus made and the new hair satisfactorily singed. The singeing is continued in a like manner until the whole of the new growth has been treated.

When the singeing is completed the charred ends are removed by vigorously rubbing the head down by means of tissue-paper or, alternatively, by means of

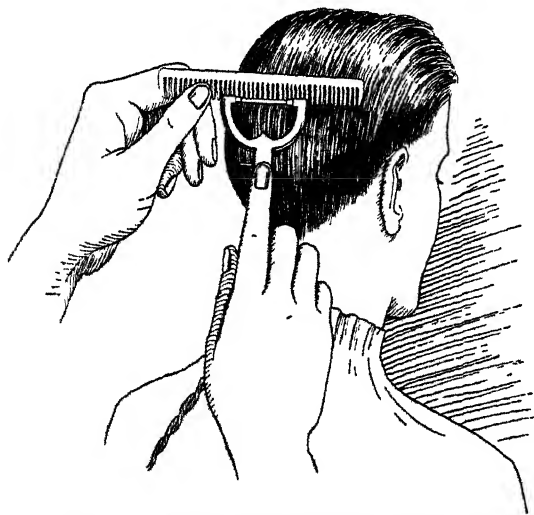


FIG. 120 ELECTRICAL SINGEING APPARATUS

mechanical device has yet been invented which satisfactorily supersedes the common taper. The electric singeing machine, whilst not entirely satisfactory, is a useful expedient for gentlemen's work, and may be characterized as being up to date, thus adding tone to the progressive establishment. The electric machine is simple in use and is manipulated as shown in Fig. 120.

Before commencing to singe a gentleman's hair it is necessary to brush and comb the hair thoroughly so as to remove the short hairs which inevitably remain after cutting.

Singeing by means of the wax taper is carried out in the following manner. The hair is first combed into position, approximately as usually worn. Then com-



## GENTLEMEN'S HAIRDRESSING

the cotton-wool method as advocated on page 170  
The hair is afterwards dressed in the manner desired  
The most effective method of removing the objection-

able results of singeing is to give the hair a thorough shampooing This should be tactfully suggested to the client

### THE ART OF BRUSHING GENTLEMEN'S HAIR

The ability to brush a gentleman's head of hair thoroughly and pleasantly is an indispensable qualification of the gentleman's hairdresser In practice, however, hairbrushing as an art has passed somewhat into disuse Nevertheless, there are many hairdressers who still insist upon their assistants being proficient in this aspect of the hairdressing art Apart from its use in what is known as "a brush-up," which is a profitable "extra," a good brushing of the hair is essential after a haircut The principal object of this is to remove all the loose and short hairs and the dandruff, and finally to impart to the client a feeling of exhilaration and well-groomed comfort Moreover, the efficient manipulation of the hairbrushes will frequently lead to the selling of a brush, and thus become an adjunct to the sales counter

It is necessary for the student to realize that in order to effect a good hairbrushing every portion of the scalp must be treated to regular, even strokes The client's head must not be pushed about, nor should the brushes be banged heavily on to the scalp Supple wrists and dexterity in manipulation are important essentials if the brushing is to be pleasant, especially when the brushes are near the forehead, ears, and neck The bristles must not be allowed to scratch these or any other exposed or sensitive parts

When the haircut is finished the student first selects a suitable pair of brushes for use The most useful shape of brush is undoubtedly the square model Obviously, there must be several pairs of brushes of varying stiffness on hand A thick head of hair, for example, will require very stiff and open-set bristles, whereas, on the other hand, a thin crop will require a softer pair of brushes.

The most satisfactory method of brushing gentlemen's hair is dual in its nature, that is to say, the hair is first brushed in a direction against its natural grain, then it is afterwards brushed with the grain. Therefore, the student must treat the art of hairbrushing as comprising two phases, either or both of which can be used as desired. In the majority of cases it will be found desirable to employ the dual process, hereafter described, as constituting the most satisfactory method of brushing a gentleman's hair For the first phase the student should proceed in the following manner Standing behind the client, the student should hold a brush in each hand so that the index finger and the thumb rest on the edge of the back of the brush and the remaining fingers firmly

encircle the underpart of the handle The front of each brush should be pointed towards the client

The brushing is commenced on the top of the head, slightly in advance of the crown and on the upper left side, by using the left-hand brush The front part of the brush should touch the head first The bristles should be allowed to penetrate well into the hair, and the first stroke of the brush is a forward one The brush should remain in contact with the scalp along its full length as the bristles are moved forward by means of a "push" stroke That is to say, the first stroke brushes the whole of the hair on the left top of the head in a forward direction, and the distance covered is from the starting point to the forehead The right-hand brush is then brought into action; the moment one brush leaves the head the second follows along the same line An even pressure should be maintained all through the movement, and by each of the brushes in turn. When about four strokes have been made along one section, the second section immediately towards the right is commenced Each section is approximately the width of the hair brush There should be no perceptible pause between the strokes or the section as they are taken in turn

The student, having completed the top hair, takes a step towards the right and proceeds to brush the hair on the sides of the head Commencing over the right ear the brushes are pushed upwards one after the other, each stroke finishing on the top of the head. This movement is continued, the student walking round the client, thus making a half circle from right to left, brushing the hair upwards as he works from ear to ear

The back hair is then cross-brushed, the brushes being pushed across the back of the head from ear to ear, care always being taken to see that the hair in the nape of the neck is well brushed, yet without scratching the skin. The first phase is thus concluded

The second phase of the brushing is now proceeded with. It is necessary to emphasize the fact that up till now all the hair has been brushed forward, or *against the grain* Were the student suddenly to reverse the strokes he would find that the client's head would suffer some painful jerks, moreover, the scalp would subsequently manifest an unpleasant tenderness. Therefore, when phase two is commenced, and the hair is to be brushed *with the grain*, the necessary change must be made gradually.

The student takes up a position as previously, behind his client The brushes are held as before, but



## THE ART AND CRAFT OF HAIRDRESSING

are now used sideways, that is to say, the handles are held outwards to left and right. As the strokes are taken the brushes do not follow each other as in the previous phase, but are used over and under as though they were mill-sails or dredger buckets. The top hair is taken first, and, in order to obviate any jerks or pain, the brushing is commenced always on the crown, and *not* on the forehead, as is so frequently done. The brushes are now inserted into the hair, the bristles on the edges of the brushes being first to penetrate it. The brushes are pulled towards the student, and, as the strokes proceed, they progress towards the front hair. That is to say, the student works from the crown towards the forehead, but the hair is all the while being brushed in a backward direction.

The sides are then taken in turn, and this hair is brushed in a similar manner, converging behind the ears and working towards the temples. The back hair is finally brushed down. The hair is then brushed and combed into position for the final dressing.

It is important to emphasize the need for wrist work, especially for phase two. At each stroke of the brush the whole set of its bristles should be brought into use. This necessitates a turn of the wrist as the stroke is taken. The outside edge of the bristles should just come into contact with the hair, but, as the stroke proceeds, the brush follows a semicircular line, so that when the stroke is concluded the opposite edge of the brush is being used. Thus the whole of the bristles of the brush have been brought into use in a single stroke.

### The Care and Washing of Brushes

The hair brushes used in hairdressing are necessarily subjected to hard wear-and-tear, which, together with washing and sterilization, is apt to render their term of service a short one; but with reasonable care, correct use, and a proper method of washing, there is no reason why salon brushes should not last many years. The principal danger to be guarded

against is undoubtedly bad washing. Many good quality and high-priced brushes have been ruined, the backs warped, and the bristles softened, by inattention to washing methods.

In cases where steam sterilization is carried on, or where an extra strong anti-germicide is used, it is advisable to employ only those brushes with metal or composition backs. For ordinary washing purposes, or as a cleanser prior to cabinet sterilization, the following method of washing the brushes is strongly recommended.

First the brushes should be thoroughly combed, using a coarse comb in order to remove the hair which invariably adheres to the bristles. Then utilize two basins or bowls filling one with cold water and the other with boiling water, adding 2 oz. of common washing soda to the boiling water. Take a hair brush and, holding the bristles downwards, plunge it into the boiling water, dipping the bristles in and out of the water in a quick, staccato-like manner, care being taken that the back of the brush is not wholly immersed. When the brush is thus freed of dirt it is *immediately* plunged into the cold water and allowed to remain immersed for several minutes. Then it is removed from the cold water, and dried in the following manner. First wipe the back clean, and then, holding the bristles downwards, pat the brush sharply on to a loosely folded towel. When the excessive moisture is removed the brush should be placed, bristles downwards, in a warm, but not hot, place, and allowed to dry off gradually. Brushes washed in this way will retain their shape, and the bristles their stiffness. The immediate plunge into cold water and the gradual drying are responsible for the preservation of the bristles.

Many hairdressers use liquid shampoo wash with the hot water instead of soda, also a few drops of Lysol may be added as an antiseptic precaution. Neither of these expedients destroys the efficacy of the method here recommended.

## SHAMPOOING FOR GENTLEMEN

There are three methods of shampooing as practised in modern hairdressing, namely—

1. **Wet Shampooing**, wherein hot and cold water are employed plus a soap wash or soapless shampoo.

2. **Dry Shampooing**, so-called because the operation does not involve the use of water, either in the shampoo or the rinse. Strictly speaking, the term "dry" is a misnomer; as a matter of fact this method is really a wet shampoo, but the medium used is a spirituous lotion instead of water.

3. **The Dry Shampoo Proper**, which, involving the use of a dry powder, orris-root and starch, is sprinkled on to the hair, allowed to remain on for a few minutes, and then thoroughly brushed out.

The last form of shampooing is seldom employed in salon practice, being more for home use. It can be dismissed as a poor expedient, and certainly cannot be considered desirable, or in any way professional. Therefore, for all practical purposes, only two forms of shampooing need concern us here.

### 1. Wet Shampooing

It is essential, for the proper and effectual wet shampoo, that a good supply of hot and cold water be obtainable. Therefore, it is necessary to have a constant supply of both laid on to each salon basin.

Before commencing the shampoo the operator should be fully prepared with a supply of towels, and

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the necessary shampoo wash ready to hand. The operator is referred to Section XVI, The Composition and Manufacture of Hairdressing Preparations, where on pages 526-528 he will find formulae for the various shampoo washes, medicated and otherwise, required in salon practice. The shampoo is carried out in the following manner:

The client is first seated in a position which will allow him to bend quite comfortably over the basin. The hairdressing gown is then placed around him, and two towels are placed over the gown. One towel is placed in the front and the other across the back. The back towel must be adjusted last in order to facilitate its use when the drying is proceeded with. The towels are lightly tucked in around the neck so as to prevent any water getting down the neck, thus avoiding damage to the client's collar and, perhaps, much discomfort.

He is requested to lean well over the basin and the water, which should be used at a medium temperature, is then allowed to play over the hair. The rose is held in the right hand, and the left hand is, therefore, free to keep the water away from the client's ears, and to prevent it flowing towards the neck. When the hair has been well soaked with the preliminary rinse the shampoo wash is sprinkled on. The left hand is used for this purpose, the right hand being employed to keep the wash on the move as it penetrates the hair, and to encourage the lather. When sufficient shampoo wash has been sprinkled on to the hair, both hands must be employed in massaging the head, and in bringing the soap into a satisfactory lather. The massage should be carried out with the tips of the fingers, which are held in claw-like fashion. Flat-handed rubbing must at all costs be avoided, as it tends, not only to entangle the hair, but also to leave the hair messy and sticky. Moreover, the scalp receives much benefit from massage if it is correctly done.

After a thorough massage has been given the lather is rinsed off, the water being used as hot as the client can comfortably bear it. It is frequently necessary to give a second lather, in which event the interim rinses should be of short duration. For the final rinse the water is used hot, and, as the rinsing proceeds, the water is gradually reduced in temperature, finishing up with a cold douche, except in cases where the client definitely requests otherwise. Immediately the water is turned off, the excessive moisture is first pressed out of the hair by means of the operator's fingers. The back towel is then taken, and the moisture removed from the neck and behind the ears. The whole head is then enveloped in this towel, and the client brought back to a sitting position.

The drying is effected first by the use of the towels, and afterwards by means of the mechanical dryer. It must be emphasized, however, that the major portion

of the drying must be done by means of the towels. The towels should be held so that the ends do not flick into the client's face. The fingers should be held in a claw-like fashion under the towel and the head rubbed vigorously, but not roughly. The front towel should be brought into use as soon as the first towel becomes too wet to be effective.

The mechanical dryer should not be employed except as a finisher. The too early use of the dryer tends to damage the texture of the hair, and also to vitiate the atmosphere of the salon. As the mechanical dryer is being used in the right hand, the hair is combed into position by means of the comb held in the left hand. It is advisable to place the hair into the desired position before it is properly dry. This prevents the hair from refractoriness, which so frequently results from a shampoo. The hair is, therefore, best dried into position, oil or lotion being added afterwards as desired.

In addition to the ordinary wet shampoo, which, as already indicated, involves the use of simple shampooing washes, there are special shampoos. The technique of these special shampoos usually follows the lines already laid down for wet shampooing. All forms of medicated shampoos are included here as special shampoos, and the simplest method of administration is to use a medicated wash. It is important, however, to realize that medicated washes should be employed with care, and that only those medicaments appropriate to the condition of the client's scalp should be used.

It is advisable to use the medicated shampoo in conjunction with scalp massage, as this helps to drive the medicament into the scalp. The student is referred to the section on Oil Shampooing, page 174, and to Scalp Massage on page 543 for full details of special treatments, and the most suitable medicaments to use.

### 2. Dry Shampooing

The so-called dry shampoo, which is in reality a spirit lotion shampoo, can now be considered as a permanent addition to the shampooing art. Indeed, it is the style of shampoo most commonly practised in the craft to-day. It is quick and easy, can be done cheaply and is specially adapted for a busy gentlemen's trade. It also has the advantage of being singularly refreshing in its effects and in the form of an ice lotion, has a great attraction as a "cooler," during the hot weather; but certain well-defined rules have to be observed. Dry shampooing is an art in itself.

An important consideration is the wash, or lotion, to be used. It is imperative that a good quality lotion be used on every occasion. The saving of a few pence on a pint of lotion is mistaken economy; indeed, inferior lotions are deleterious, both to the scalp of the client and the hands of the operator. Dermatitis has been known to result from the frequent use of a

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cheap lotion (See Section XIX on Hygiene and Sanitation, pages 577-580, in reference to this danger)

Having obtained a satisfactory lotion, it must be used sparingly, the common fault among hairdressers is in the too liberal use of the spirit lotion, which results in a clogging of the scalp and injury to the hair. It is important that sufficient be used but care should always be taken not to be over-lavish

### The Massage and the Drying

It is necessary now to pass on to the most vital part of the art of dry shampooing, namely, the massage and the final drying

The lotion having been applied, it must be kept on the move until the hair is well saturated, and a sufficient lather obtained. This is done by means of the



FIG 121 SHOWING FINGERS HELD IN CLAW-LIKE FASHION FOR DRY SHAMPOOING

*finger-tips* of the operator. Many hairdressers rub *flat-handed*, but this is emphatically not the right method, and is one which tends to produce an unclean shampoo. It results in distributing the dirt and grease, thereby making a filthy mess; also it is apt to entangle the hair, especially in those cases where the hair is worn long. The fingers should be held as nearly as possible like the half-closed claws of a bird (See Fig 121) In this way the fingers will both penetrate the hair and thoroughly massage the scalp. The rubbing should be continued until the hair is free of lather, evaporation having helped to effect this, when the head is ready for drying.

The writer strongly recommends the use of a damp, but not too wet, sponge, with which to wipe the head before drying with the towel. This serves to remove the superfluous lather, and helps to clean the hair. It also gives the operator a chance to rinse his hands under the rose, which is an additional safeguard against dermatitis. It is dangerous for operators to

neglect such a precaution, as dried lather has frequently been known to set up an irritation of the skin

### Plenty of Towelling is Recommended

The method of drying the hair after a spirit shampoo is also an important consideration. If the previous phase of the operation has been properly effected according to the rules set out above, the dirt and grease should prove easy of removal. The towel should be used double. This device prevents the ends of the towel flicking into the face of the client, for nothing militates against the pleasure of a shampoo so much as allowing a wet towel to flick in the face of the lady or gentleman in the chair. In drying, flat-handed rubbing must be avoided, as in the previous phase. Use finger massage, claw-like, underneath the towel. This is important, and must be insisted upon. It proves very effective in drying the hair, and in removing dirt and grease, it also has the added advantage of invigorating the scalp. Laziness in towelling the head is to be deprecated. The mechanical dryer must not be brought too quickly into use, thereby drying dirt on to the hair. A thorough towelling is essential. The fingers should be allowed to rotate vigorously, but not too roughly, on no account must the rubbing be violent.

After the towelling, and before applying the mechanical dryer, the hair should be thoroughly combed through, this prevents entangling and also helps the dryer to do its work more effectively. A strict adherence to the technique outlined above will result in a pleasant, clean, and efficacious dry shampoo.

### Frictions

Frictions are very popular in the gentlemen's salon, and may be considered as invigorating and beneficial in that they tone up the debilitated scalp. If correctly carried out, a gentle hyperaemia is produced which revitalizes the papillae, and stimulates the growth of the hair.

The friction depends for its efficiency more upon the massage than upon the lotion used. The latter usually consists of a spirituous lotion plus an agreeable perfume. There should be no lathering properties in a friction lotion, so that it is thus differentiated from the spirit lotion used for a shampoo.

The simple friction, as usually carried out, is really a minor form of scalp massage. The hair is first prepared for the reception of the lotion by a thorough brushing. The lotion is then sprinkled, somewhat freely, upon the hair. The container is held in the right hand, while the fingers of the left hand are allowed to rotate through the hair in order to prevent the liquid running on to the forehead or down the client's neck. When the hair has been well saturated with the lotion, both hands are used to massage the

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scalp The massage is carried out by means of the finger-tips. The fingers are held in a claw-like fashion, and the scalp vigorously massaged. The student is referred to page 544 for the movements required in scalp massage.

When the scalp has been sufficiently massaged the hair is dried by means of towels, held in the same manner as for shampooing, and explained earlier in the present section. The mechanical hair dryer may be employed if desired by the client, but only as a finisher. The student is advised not to use the mechanical dryer after a friction, unless its use is specially requested by the client. The efficacy of the treatment may be seriously marred by the employment of artificial methods of drying, hence the need for vigorous towelling rather than the use of the mechanical dryer.

### Hot Towels and Face Massage

The practice of steaming the face after shaving by means of hot towels originated in America. A Mr A S Shultz, a hairdresser of Auburn, Mass., first conceived the idea when in 1878 he was employed as a journeyman hairdresser in a hotel at Boston, Mass., where there was a large shaving clientele, consisting of a number of street-car drivers. Most of the latter type of clients possessed heavy beards with exceptionally tender skins. Their faces, being exposed to the winds, frost, sun, and rain, became inflamed, a condition aggravated by the stiff uniform collars which chafed the neck. Moreover, ingrowing hairs developed, and various forms of acne were exceedingly prevalent. Mr Shultz found that by steaming the face of his driver clients, using very hot towels, and then following this up with a finger massage, their skins became healthier, less tender, and the beards were easier to remove in subsequent shaving.

As a purely business proposition the use of hot towels can be considered a good one, the price of a shave being at least doubled, and the contents of the cash till being, therefore, much increased. Moreover, as a remedial expedient, the use of hot towels has much to commend it. The skin is cleaned of waste and dirt, also natural perspiration is encouraged.

After the shaving of the beard, any surplus lather should be removed by means of a sponge and hot water. The face is now ready for the reception of the hot towels. In order satisfactorily to carry out the operation at least two towels will be required. The towel, when placed in the urn, should be so folded that when removed it has one fold, i.e. it is just doubled once along its full length. The hot towels are then applied as follows. The first towel is removed from the urn, and it should be so hot that the operator can hardly bear to handle it. The operator unrolls the towel, using it doubled lengthways as indicated. He then takes hold of the towel so that it rests across the

palms of his hands, his arm being spread as if he were carrying a big tray. Then, standing behind the client, the operator quickly brings the middle of the doubled towel against the client's chin. The ends of the towel are then brought sharply round so that the face is enveloped in the hot towel. The client's nose is the only portion of his face that remains free of the towel. It is important to emphasize that the application of the hot towel must be made very rapidly. No pain or discomfort will be felt by the client if the towel is quickly and correctly placed. The operator presses the hot towels lightly and evenly to the skin. The towel is allowed to remain on the face for a few minutes, but not long enough to become cold or clammy to the touch. The towel is then removed and the massage commenced.

Massage is usually carried out by means of the fingers, that is to say, hand massage. But for an extra fee vibro-massage may be undertaken, in which case the vibrator is used in the manner indicated on pages 461 and 462, to which section (Treatments for Hair and Scalp) the student is referred for fuller details of the technique of the various forms of massage.

Whilst the face is being steamed by the first hot towel, the operator should take the opportunity of preparing his fingers with the massage cream. A good quality cream should be used, and this should be worked all over the palm of the hands and the fingers. Care should be taken by the operator to get plenty of the lubricant on to the finger tips. When the towel has been removed the operator first places his hands flat-palmed on to the client's face, gently moving them over the surface of the skin until it is sufficiently greasy to warrant the massage. The operator will find it much easier if he stands behind the client for the whole process. The massage is carried out as indicated on pages 545-546, where the student will find full details of facial massage and the movements to be followed.

When the massage has been effected the second hot towel is applied, the face being enveloped in a similar manner as hitherto. It may be desirable, however, to first remove any excess of massage cream by means of a cotton-wool pledget. Should the second towel prove insufficient, that is to say, if the skin still exhibits signs of dirt or other deleterious matter, a third hot towel is advised. Clients frequently request a cold towel as a finisher, and this can be applied with advantage after the second hot towel has been removed. The cold towel is applied wet, and should envelop the face in the same manner as the previous hot towels. The cold towel is particularly beneficial to clients who lead strenuous lives or whose work involves mental strain. After the towels have been removed the face is wiped, and a suitable powder dusted over the skin.

## SECTION IV

### LADIES' HAIRDRESSING

#### PART I

THE crafts of the hairdresser and the barber can be traced back into antiquity. Not only has the practice of shaving the head and cutting the hair of men existed for many thousands of years, but the more exacting arts of cutting, anointing, and dressing the hair of women have also existed for many thousands of years.

The origin of both gentlemen's and ladies' hairdressing lies back in those remote days when razors were fashioned out of pieces of flint, stone, and wood, and combs were crudely constructed from similar raw materials. We have seen that, as far back as the ancient Egyptian civilization, short cuts such as bobs and shingles were fashionable. Moreover, the practice of anointing the head with oils and pomades goes back to the same early times. Clever *coiffures* were executed, and *postiche*, in various forms, was worn.

For centuries hairdressing has been divided into two categories, a division that had for its basis the difference in the natural growth and disposition of the hair of the sexes. The practice of gentlemen's hairdressing was, and, in many respects, still is, regarded as mere *barbering*, for example, the modern English and Anglo-French, *barbour*, the old French *barbeor*, and the Latin *barbatorem* (barba—beard).

Ladies' hairdressing has been, and, in some cases is, regarded as *hairdressing* as distinct from barbering (Hairdresser, one whose business is to cut and dress hair, i.e. to attend to the hair of the head by cutting, to execute *coiffures*—the way hair is dressed—to create fashionable modes, etc.)

Barbering, or, as it is now called, gentlemen's hairdressing, has been regarded as the more humble of the two crafts, whilst ladies' hairdressing has been regarded as the higher, or the more dignified one. This distinction has necessarily had its effect upon the social standing of the individuals concerned in the practice of barbering or hairdressing. The hairdresser, as a rule, is considered as somewhat superior in rank to the barber.

Owing primarily to the incidence of the modern short hair fashion for women, the division of the trade into barbers and hairdressers has in practice now ceased to exist. In order to cope with the demand for attention by both sexes, both barbers and hairdressers have engaged more or less in the practice of ladies' hairdressing. The effect of this change has resulted in

a levelling up of standards. The barber has of necessity become proficient in ladies' work, and the ladies' hairdresser, pure and simple, faced with an encroachment on his domain has become democratic. The clientele of all hairdressers has become more mixed, as far as social status is concerned.

#### Craftmanship and Training

It is now generally recognized that each branch of hairdressing requires skill and craftmanship. Indeed, it would be true to say that never, at any period, has the need for a high degree of skill been more necessary. But, side by side with the higher standards of craftmanship, there has been a change in the apprenticeship system and a pronounced trend towards specialization.

Changes are taking place even as these words are written and ultimately there should be a sufficient number of apprentices, properly indentured, who will be trained according to the letter and the spirit of the post-war regulations introduced to regularize what had become an almost impossible situation. But masters must now pay a wage to all apprentices, whose hours and conditions of work are subject to strict rules, and time-off must be given for attendance at technical schools. All this is, of course, excellent in theory but there are bound to be some snags before the plan works smoothly.

In the first place the fact that the master must now pay quite a high wage in contrast to taking a premium—often far too high—means that he will select only those whom he feels to be capable of absorbing tuition. Thus there will be a limitation of entry into the Craft, which is, perhaps, not a bad thing. Collaterally the raising of the school leaving age and the demands of National Service reduce the number of youngsters available for apprenticeship. The introduction of a standard apprenticeship agreement and the setting up of technical classes throughout the country will do much to offset the difficulties with which the Craft will be faced if the shortage of suitable new entrants persists.

One thing is certain. The old long term apprenticeships have passed forever. There are many to-day who served for anything from seven to ten years, during which time they earned very little money and worked long hours. Now three or four years' supervised tuition in the salon, with the additional aid



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of the technical classes will enable a keen youngster to master the basic essentials of his Craft and to qualify for the recognized diploma of the City and Guilds of London Institute

Hairstressing, however, is a subject about which one can constantly learn something new—perhaps that is part of its fascination—and there is every opportunity especially for those who work in, or near, London or other big cities to attend the Academies

It is not out of place to refer to the work of these Academies, for they are unique. In a sense they link with the old-time guilds in that leading exponents of the Craft give their services, without any thought of reward, in order to pass on their skill and knowledge to others who might well be, and often are, business rivals. The writer can recall only one other profession in which a similar situation exists—that of medicine. Perhaps the spirit has survived since the days of the Barber-Surgeons, who knows!

The tendency to specialize in one particular aspect of hairstressing presents rather different problems from the others facing a student. Since the permanent wave has become almost universal many hairstressers have devoted most of their time and thought to this particular work, with the result that juniors have had to confine themselves perhaps to shampooing only. Others have specialized in water-waving, or setting, to the detriment of their Marcel waving or *postiche* work. The best advice one could give to a student is first learn all you can about every branch of your Craft. Then, when you have mastered your subject turn to specialization if you must. But first, learn your Craft.

The manner in which the various sections of this book are arranged is intended to assist the student to progress stage by stage, and each section is also arranged in a similar pattern.

Now that we have reached the subject of ladies' hairstressing it will be seen that some prior knowledge of the preceding sections will enable the reader to obtain a better grasp of the subject and to assimilate knowledge in a progressive manner.

### The Technique of Ladies' Haircutting

As has already been explained in relation to gentlemen's work, the technique of cutting the hair must be divided into at least three categories (1) Club cutting, that is to say, cutting the hair level by means of the scissors held close to the comb. (2) Cutting by tapering, used either for gradation and/or for reducing the bulk of the hair growth. (3) Thinning, a process necessary to produce a light and neat finish, especially where the hair is thick.

It will be necessary, therefore, to explain in detail

each of these processes. Before, however, the actual cutting of the client's hair is proceeded with, there are one or two important preliminaries to be considered. The lady is first comfortably seated, and allowed to adopt an easy but sufficiently suitable attitude, so that the operation may be carried out with the minimum of strain and discomfort to both the client and the hairstresser. Comfortable salon chairs with foot-rests are, therefore, indicated. The client is suitably gowned, her clothes being entirely covered so that hair clippings, or spots from washes, lotions, oils, etc., may not soil them. The neck should be tightly enclosed, not so tightly as to cause a feeling of suffocation, but sufficiently protected so that short hair clippings cannot fall down the neck and on to the shoulders. A sanitary strip should be placed inside the gown next to the skin of the neck, this precaution obviates infection from an over-used gown, and it is a mark of cleanliness that invariably appeals to the client.

Although the majority of women nowadays wear a short hair mode, there are still a number of our lady clients who have long tresses. Moreover, the student must be able to master the technique of cutting and dressing long hair before he attempts to handle the less difficult *coiffures*. Indeed, in respect to every branch of ladies' hairstressing, it is imperative that the hairstresser should fully understand the manipulation of long hair, so that when he comes to the intermediate lengths, or even the extremely short crops, he will be able to handle these much more efficiently than the mere barber, whose short haircuts for ladies are more often than not simply improvised gentlemen's haircuts.

The client, having been made ready, the operator, *before touching the hair*, must always note exactly *how the lady wears her hair*.

Before the hair can be properly cut, it is necessary thoroughly to brush it and comb it. If the hair is unusually entangled or matted, a good brushing with a stiff brush is essential. The art of brushing and combing a head of long hair is one not easily accomplished, it is necessary, therefore, to explain exactly how brushing and combing should be done.

Whilst we are dealing particularly with the brushing, combing, cutting, etc., of long hair, it must be pointed out that in so far as handling, that is to say, brushing, combing, holding, and arranging the hair is concerned, it makes but very little difference whether the hair be long or short. With regard to the actual cutting, however, there is a considerable difference in the scissor work required for cutting long hair, and that required for bobbing and shingling. Instruction in cutting for the several short hair modes will, therefore, follow later on in the present section.



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## LADIES' HAIRBRUSHING

If the client wears her hair short, the instructions for brushing gentlemen's hair should be carried out, but if she has longer hair, the method outlined below may be followed. Take hold of two brushes, one in

hand, brushing also in the circular movement, until the end of the hair is reached.

Without releasing the hair the next section can then be worked upon as far as the forehead, when the brush is applied to the hair until the ends are again reached. Continue this up and down movement until all the



FIG 122 METHOD OF BRUSHING LADIES' HAIR, USING THE BRUSHES CONSECUTIVELY, COMMENCING FROM THE FOREHEAD

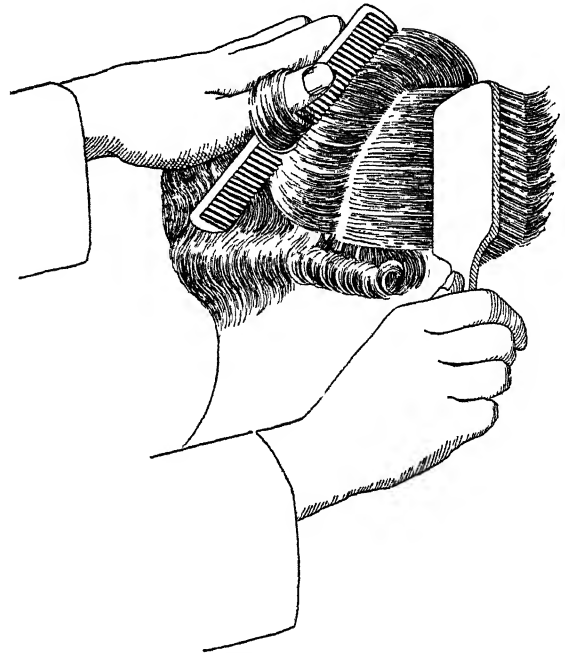


FIG 123 SHOWING SECTIONAL METHOD OF BRUSHING HAIR, AND KEEPING THE HEAD FIRM WITH THE LEFT HAND

each hand, and place the edge of the first brush near the neck, turning the bristles towards the operator in a circular manner. Place the other brush in precisely the same position, and continue this work of one brush following the other until the end of the hair is reached, then return to near the head again, and continue the circular movement all round the head without dividing the hair. If the brush is worked slowly at the beginning, the hair will not become entangled.

Next brush the hair from the front by placing the edge of the brush to the hair near the forehead (as shown in Fig. 122), and commence to brush with a circular movement until the left hand has brushed some 8 in. or 10 in. Then commence with the right

hair is thoroughly brushed, which should be accomplished with perfect comfort and without any entanglement of the hair.

The student should next study Fig 123 in conjunction with these instructions on hair and scalp brushing, where he will see how the hair is parted, and how to hold the head to keep it firm.

First of all divide off a section of hair near the face, and, placing the comb over this section, turn the hair over the thumb, and allow the thumb to keep the comb in position and the head steady; this will prevent any discomfort whilst brushing the hair, which is done in the circular mode, and carried right to the ends of the hair. The dividing and brushing is continued until the whole head of hair has been brushed.

## COMBING LADIES' HAIR

Combing ladies' hair is an art; an operation that can be made either exceedingly pleasant or very painful, according to whether the operator knows his job or not. It is, therefore, necessary for the student to

"hasten slowly," especially if the hair is easily entangled or long and of a texture liable to matting. The work must be carefully done and definite rules followed. The client's hair, having been freed of twists,

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plaits, etc., is allowed to fall loosely over the shoulders, presuming that the lady has long hair. The hair is then thoroughly brushed in the manner described in the preceding section. After brushing, which operation should remove all entanglements, the hair is divided—according to its thickness—into five or six sections. These sections are then taken, one at a time, for combing.

The operation is commenced by inserting the comb in the hair about 3 in. from the extreme ends, that is to say, the combing is commenced at the farthest possible point away from the scalp. The comb is passed through this portion several times until the hair is free, it is then inserted a little higher up, and the hair again combed thoroughly. Repeat the process, each time coming nearer the scalp, until the scalp is reached, and the section finished. The second and succeeding sections are taken in turn until the whole head of hair has been thoroughly combed, and not a single tangle remains. It is necessary, in cases where the hair manifests a tendency to cling together, for the operator to firmly hold each section close to the head by means of the left hand in order to take the strain away from the scalp. It may be added that the student should possess three combs, a large one for heavy work, one medium

sized, for general work and waving, and a tail comb for dressing out curls, etc.

The hair, having been brushed and combed, is ready



FIG 124 HEAD OF HAIR PARTED IN READINESS FOR CUTTING

for cutting. Fig 124 shows a head of hair, with a centre parting, hanging down loosely, ready for the scissor work.

## CUTTING LONG HAIR

The operation of cutting long hair is one that requires special skill. Contrary to an all too frequent assumption, it does not consist in merely cutting off the extreme ends, and making the finish a dead level. Nor does it consist in merely severing a portion of the hair as one might sever a piece of rope, string or tape. Haircutting must be so effected that, (1) the required shape is created or maintained, (2) all the split and worn ends are removed, and (3) the appearance is improved. For example, if the hair is too heavy, or bunchy, it should be skilfully trimmed so as to relieve the weight without prejudicing the desired final dressing, or, if thin and poor, it should be cut so as to make it appear thicker and healthier.

In order properly to cut any style of hair, but especially long and thick hair, it is necessary for the student to be well versed in the art of tapering the hair. Tapering is an essential of efficient haircutting.

However, before, the actual instruction in the art of tapering is considered, it is necessary to make some important preliminary observations regarding the cutting of long hair.

### Preliminaries and Perspectives

There are several recognized methods of cutting long hair. These methods, or to give a better description, variations of certain fundamentals to suit individual requirements, each have their adherents.

Some hairdressers claim infallibility for their own special methods, and decry the methods of their competitors, but actually the fundamentals of haircutting are the same whatever the method may be.

To avoid confusion the basic method is described here. The student who follows this conscientiously will acquire a sound basis for much other work also.

Before handling the hair, notice how it falls and the way in which it grows naturally. Then observe its customary arrangement. Taking a simple case first, say, that of a schoolgirl who comes into the cubicle for a haircut, the important thing to note first of all is how she generally wears, or arranges, her hair. If, for example, she arranges it with a side parting, tied with a ribbon, or fixed with a hair slide, it will need handling differently from, say, a head of hair combed straight back, or, again, from one with a centre parting. The student is referred again to Fig 124, which shows a girl's head of hair, parted in the centre, and hanging loose, ready for cutting. This model is the typical head-dress of many school girls; it will be noted that neither slide nor ribbon is worn in this mode, save perhaps a small hair slide, or grip, at each side close to the ears.

The hair having been well brushed and combed, we will assume that it is to be trimmed and left hanging in a nice shape, but to be worn approximately as before cutting. It is necessary at the outset to make

## THE ART AND CRAFT OF HAIRDRESSING

quite sure exactly how much of the hair length the client wishes to have taken off. She probably requires anything from 2 in. to 4 in. It may be necessary to advise the client to have more taken off than possibly



FIG 125 HAIR DIVIDED INTO TWO EQUAL SECTIONS READY FOR CUTTING

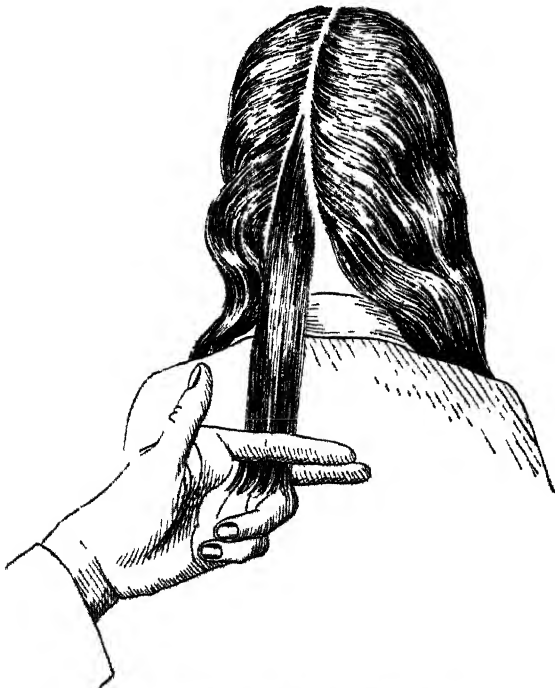


FIG. 126 SHOWING LEFT SUBSECTION HELD READY FOR CUTTING

she may desire. A certain amount of tact is required in order that the client may accept the advice of the operator, who, of course, is better able accurately to judge the minimum of cutting required effectively to remove the broken ends, etc. The operator, having got his bearings, proceeds to cut the hair, centre parting made, as follows.

First make a straight parting down from the crown to the nape of the neck, which parting is a continuation of the customary parting, so that the hair is divided into two equal sections, as shown in Fig 125. The hair is then taken in smaller sections for cutting. Taking a small under-section immediately to the left of the centre parting, as shown in Fig 126, the hair is gripped between the first two fingers of the left hand, and held tightly about an inch from the extreme points, again as shown in Fig 126. The ends or points of the hair immediately above that held in the fingers

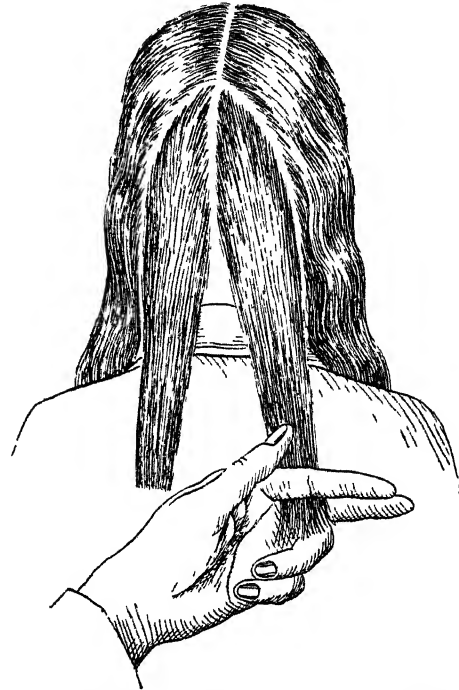


FIG 127 SHOWING CORRECT MANNER OF COMMENCING RIGHT SIDE SUBSECTION

are pushed back by means of the comb, which, of course, is held in the right hand. The hair is then cut with the scissors by means of a *taper movement*, the amount of the taper depending upon the length of the portion required to be cut off. The tapering is done above the fingers, the cut piece being left in the fingers of the left hand as the hair is severed. (The student will more clearly appreciate the method of executing a correct taper when he has closely studied the instructions for tapering which will follow presently.)

The next section is then taken and tapered off, the operator working section by section towards the left, until the hair in front of the client's left ear is reached. The entire left half of the hair is now complete, and the operator proceeds to the right half of the hair.

The right half is commenced at the back of the head, that is to say, to the immediate right of the centre parting. The completed left half is now a guide to the

## LADIES' HAIRDRESSING

length, the right half, of course, must be cut to a similar length so that both sides match and are properly balanced. Fig. 127 shows the correct manner of commencing the right half, and also shows the difference in the relative lengths of the cut (left-hand) and the uncut (right-hand) sections. The right half is proceeded with, taking section by section, and tapering until the right front is reached, the hair is then combed as worn, in order to see that the cutting is correct. If the hair is uneven, the longer pieces must be tapered down to the required length. If the hair



FIG. 128. SHOWING FINISHED HAIRCUT

is heavy, or bunchy in parts, it must be still more tapered down, or perhaps thinned, so that not only should the length be correct, but also the correct balance secured. The hair should look perfectly natural, and much care is frequently necessary in order to avoid a hard, freshly cut look. Fig. 128 shows a head of hair with a nice soft finish.

In cases where the hair is usually worn with a side parting, first make the parting, comb the hair in the direction it is to be worn, make a further centre parting after the manner previously shown, and proceed to taper the hair, first on the side that the parting is worn. Then comb the hair again in the direction it is to be worn, and taper off so that it falls into shape with the other hair.

In cases where the hair is worn parted on one side, but is to be tied with a ribbon, or fixed up in a separate piece with a slide, the hair is first combed into position, the separate piece is then lifted up and secured with hairpin or slide. The operator must see that the required separation is properly and evenly made, lest some of the long hairs intended for the extra piece become subsequently mixed with the shorter hair, a mistake not infrequently made. The separate piece is then coiled up, placed on the top of the head, and the cutting of the rest of the hair is proceeded with as previously indicated. The separate piece of hair is

afterward placed into its correct position, and then tapered down to match the rest.

The important point of the operation of cutting long hair, or any length of hair for that matter, is to cut, as far as possible, every single hair. This is necessary in order, firstly, to stimulate the general growth, secondly, to remove all split, broken, or untidy ends, and, lastly, to preserve the balance of the final ensemble. It is therefore essential, in addition to shortening the length by tapering and thinning, etc., to adopt intensive trimming. This phase of the work is difficult of execution, needing care and close attention to the undergrowth, etc.

It will be found more satisfactory to consider intensive trimming essentially as a second phase of the haircutting technique, that is to say, do not attempt to trim the short ends, or undergrowth, during the *first* phase, namely, the tapering, which is carried out as indicated above.

The whole of the hair having first been tapered to the required length and thickness, the second phase is then entered upon. There are two methods of intensive trimming: (1) The flat or open method; (2) The rolling or twisted method. The open method is to be preferred, mainly because the shorter ends are easier

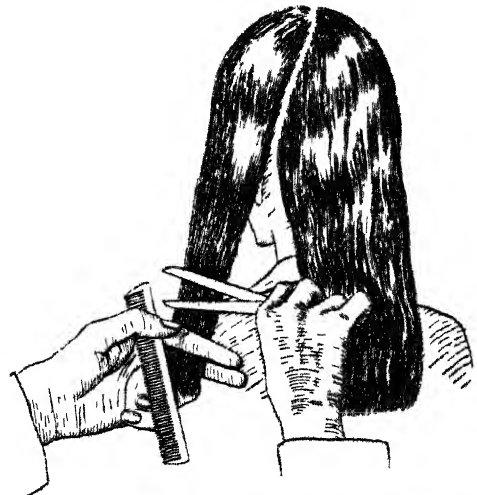


FIG. 129. SHOWING THE FLAT OR OPEN METHOD OF INTENSIVE TRIMMING

to get at. Fig. 129 clearly shows the open method, and the work is proceeded with as follows.

The hair is divided into several sections, more or less even, the number of sections necessary for a particular head of hair being determined by its thickness and texture. The first two fingers of the left hand are then inserted in the hair so as to grip the section close to the scalp. The fingers are then moved slowly together down the strand and the projecting ends of the hair are snipped off with the scissors, as shown in Fig. 129. When the fingers reach a point about 1 in.

## THE ART AND CRAFT OF HAIRDRESSING

from the extreme end of the section, the hair is gripped more firmly, and all the short, split, and broken ends snipped off. The section is afterwards combed through, when it will be found that more short, split, and broken ends will show themselves, these are cut off in the same way as before. The fingers are then again transferred to the scalp end of the same section, and the hair is given a turn so that the underside is now uppermost, the underside is then trimmed in the manner indicated until the section is completely trimmed. Many operators expose four sides for intensive trimming, namely, the top, the two sides or edges, and the underside. The student, however, will be wise not to attempt too much at first, but after practice he will find it easy to expose and trim four distinct angles.

The rolling or twisting method consists of taking the hair section by section, holding the hair between the

thumb and first finger of the left hand, and twisting the strand tightly, when it will be found that the short, split, and broken ends will project. These are then trimmed off by means of the scissors. The student will, perhaps, understand the difference between the two methods by turning to the Theory and Practice of Singeing the Hair, pages 167 to 170. Both methods are there illustrated and explained. May it be pointed out that if the client desires her hair to be singed it is really unnecessary to resort to intensive trimming, because the same result will be obtained by the singeing.

Whichever method of intensive trimming is adopted, it is important that the hair be properly sectionalized, and that each separate section is finished before the next and succeeding sections are undertaken.

It is necessary now to explain in detail the technique of tapering the hair.

### TAPERING

It is to be feared that, even in these days of universal ladies' haircutting, the art of tapering is one very little practised, even, indeed, if it is properly understood. That efficient haircutting, whether it be ladies' or gentlemen's, long or short, depends essentially upon the knowledge and practice of tapering, is a statement with which every competent hairdresser will agree. Many so-called ladies' hairdressers give themselves and their profession away by their incompetence, an incompetence, may we add, that is manifested in heavy shingles, where there has been no attempt at tapering. Their clients have to endure the thick, heavy ridges characteristic of "club" cutting, that is to say, flat, stumpy cutting over the comb. Many bobs and shingles, and more especially the longer modes, bear such witness of the inartistic barber. For example, long strands of straggling hair hang down from the crown, and when these strands are lifted the hair underneath is found to be cut short, thus leaving nothing to support the top hair. Or, to give another example, long tresses are cut off dead level as though a piece of thick rope had been severed!

These and many other examples of how not to cut hair bear witness of the absence of the essential taper. It is important to point out that tapering should form the greater part of all ladies' haircutting work. Club cutting is mostly an expedient in connection with gentlemen's work, and one that should rarely be employed for ladies, except, perhaps, in neck finishing for the shorter shingles, and for the Eton crops. The correct style of cutting for these modes will, however, be found in later subsections of the present section.

The principle of tapering, namely, to produce a natural taper finish, is the same for all styles of work, but there is a distinct variation in the methods

of producing the different modes, contours, and shapes, all of which will presently be indicated. Not only must the art of tapering be considered as fundamental to the proper cutting of living hair, but it applies equally to *postiche*. In the making up, or in the subsequent dressing of *postiche*, it will be found that however excellent the hair itself may be, if it has been incorrectly tapered in preparation, it will not only be ugly in appearance, but it will be difficult, if not impossible, to arrange correctly. *Postiche* must be tapered according to, and in proportion to, the total full length of the hair, that is to say, the shorter the hair is, the more tapered it must be. Fig 130 shows a clever taper effect without shortening the hair. (Note total length is maintained after treatment.)

A particularly fine example of the benefits of tapering *postiche* was afforded comparatively recently at a demonstration arranged by the Ladies' Hairdressers' Academy in London. One of the demonstrators there executed a powdered *coiffure* of Reynolds's "Mrs Braddyl" (1788 mode), and the *coiffure*, when dressed, needed but one hairpin to hold it in position. The simple execution of this dressing was made possible solely because the hair had previously been correctly and properly tapered. Tapered hair falls naturally into position, for it must be remembered that natural hair always grows in a variation of lengths, i.e. tapered, and never stumpy or clubbed.

In order to produce a satisfactory taper, the operator must use a well-balanced, fine-cutting pair of scissors. Many hairdressers use small bladed scissors for tapering, thus following the advice of the *perruquier* James Stewart, who, in his famous *Plocacosmos*, or the *Whole Art of Hairdressing* (1782), says, "The thinning or tapering scissors should be 5 in. long, the

## LADIES' HAIRDRESSING

rivet placed within almost 1 in. of the extreme points, for the sole end of them is to snip, to taper, and to thin, not to cut."

Special scissors for tapering, however, are not essential, provided those used are of good quality and in good order. The actual taper is best effected by that part of the blades farthest away from the point, that is to say, in the angle, or crutch, of the scissors. The correct movement, as the scissors are moved up and down the hair strand, is rather in the nature of a

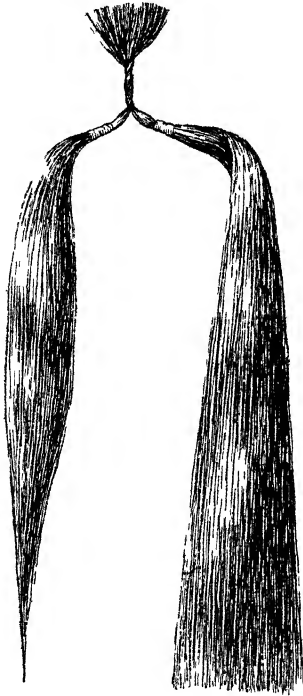


FIG 130 COMPARATIVE EXAMPLE OF TAPERING ON CLUBBED HAIR

scrape, or a slither, than a definite cut, that is to say, the blades are not brought together so as to completely sever strands of hair, but are only slightly opened and closed. The result is that only a few hairs are severed at a time, and, as the movement progresses, the hairs are severed at different lengths. It is essential, therefore, that the blades be extremely sharp, so as to obviate tearing the hair, and also that the rivet be firmly set, yet sufficiently loosely to facilitate working. Constant practice is necessary to achieve expertness in the art of tapering.

Tapering may be employed in two ways—

1. For thinning or reducing the thickness of the hair without shortening it, or for almost imperceptibly shortening it

2. For shortening only, so as to leave a soft and natural finish.

The first method is that employed for lightening and softening thick or bulky strands of hair. The hair is

first combed free of all tangles, and divided into sections, as previously indicated. The sections are taken separately, always beginning on the left of the crown (see Fig 126, Ladies' Haircutting, page 144), working towards the left front, and then proceeding with the right half, commencing from the right of the crown, and so on towards the right front, as previously indicated. The extreme ends of the strands are firmly held between the first and second fingers of the left hand, and the loose hair is back-combed, as shown in Fig 131. Note carefully that the section is held vertically, and that the hair is securely held between the fingers, the thumb being used to hold the scissors

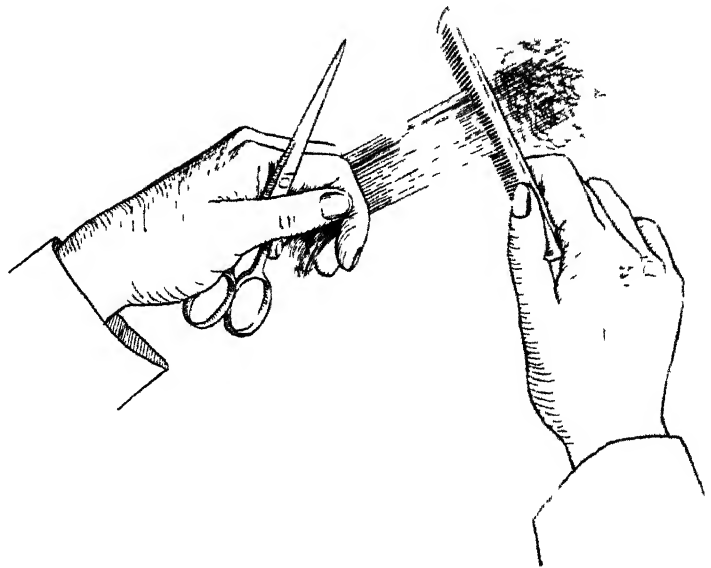


FIG 131 BACK-COMBING SECTIONS, READY FOR TAPERING

temporarily and *not the hair*. The scissors and comb are now exchanged, as shown in Fig 132. The scissors are placed as shown in Fig 132, and must be kept pointing upwards throughout the whole process. The blades are now slid backwards and forwards, *but mostly forwards towards the head*, along the taut strands of hair. Care must be taken not to cut, but rather to scrape the hair asunder, taking pains not to sever the hair strands always in the same place.

Having completed the first section, the strands are combed free, and compared with the rest of the hair, as yet untouched. Should the strands need still more tapering, the operation, as previously explained, is repeated until a satisfactory taper is obtained. It is better, if possible, to execute the necessary taper in one operation, as it is frequently found that a second attempt will produce a less tapering finish. The longer and the thicker the hair is, the longer the strokes of scissors must be; that is to say, a more



## THE ART AND CRAFT OF HAIRDRESSING

efficient thinning results from long tapering than from short tapering. Therefore, it is a rule in the art of tapering that long hair requires long strokes and short

The method of tapering required for the shingled head varies slightly from that described above. It will be necessary, therefore, now to indicate more clearly how to deal with shingled and other short *coiffures*.

### Tapering for the Shingled and the Shorter Modes

After having combed out the hair into the proper shape, commence from the centre of the back of the head by taking a section of the hair in the left hand, holding it as far away from the head as the hair will allow, then with a comb push the shorter hair close to the head, back combing as shown in Fig 134. Holding the comb in the left hand, with the scissors as shown in Fig 135, commence cutting in a slanting direction towards

the head, finally combing out all the frizzy section, and placing the cut portion on one side. Generally, this will require doing twice, particularly in the early days of carrying out this class of work. Taking up the next section, the work is continued as described until all the head has been dealt with by inner tapering, when the hair must be combed into

hair requires short strokes. The first section having been completed, the next and succeeding sections are taken in turn until the whole head has been treated.

The second method of tapering, that is to say, for shortening only, is applicable to all short cuts, whether gentlemen's or ladies', and/or for extremely thin or poor hair, where thinning is obviously precluded. No matter how short the hair is it should be tapered, irrespective of whether the hair growing from the top of the head is long or whether it is short at the neck as in a shingle. To taper hair in order to shorten, but not necessarily to thin it, the method adopted is as follows.

First comb the hair, as for all other methods, and, in the case of long hair, divide into sections as previously directed. The sections are taken up vertically, and held as indicated for method No 1. The hair is back-combed, but only for a short distance, this is determined by the amount the hair is required to be shortened. For example, if the client wishes her hair to be shortened by 2 in., then the back-combing must not exceed 4 in. from the extreme points, the operator carefully judging the 2 in. as he proceeds to taper. Fig 133 shows the correct movement for such work. The section is then combed free, the hair again held in the fingers, and the ends tapered so that the hair is evenly yet lightly and softly finished. For this second taper it is generally inadvisable to back-comb the section. Fig. 128, Ladies' Haircutting, page 145, clearly indicates the appearance of a properly and correctly tapered head of hair.

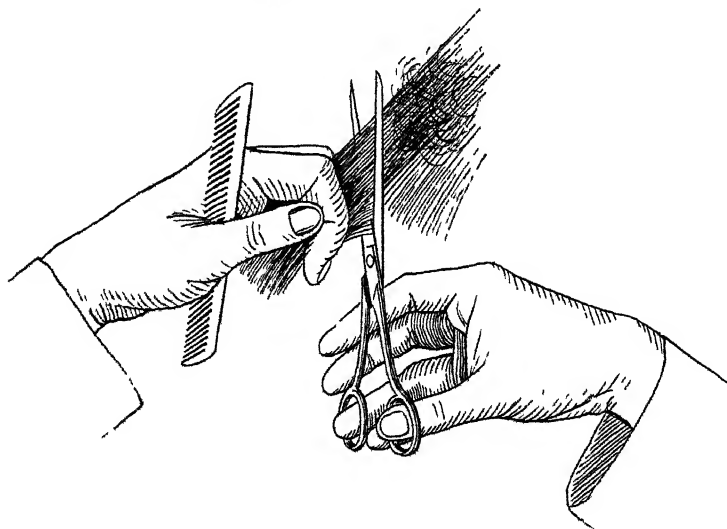


FIG 133. METHOD OF TAPERING FOR SHORTENING ONLY

shape, and the work viewed. The hair must be very thoroughly combed and freed from tangle, when the next operation is to taper the very ends of the hair, as already shown in Fig. 135, by taking hold of the extreme ends of the hair, pushing back slightly, and cutting off the ends of the hair to the desired length.

The hair should then be carefully scrutinized, and if there is any hair that looks longer than the rest, this must be tapered off so that it is all uniform in length and appearance. This part must be done very carefully,

## LADIES' HAIRDRESSING

otherwise it may be cut too short, the student is advised to study Fig 136, where it will be found that the hair is frizzed rather closer to the head itself

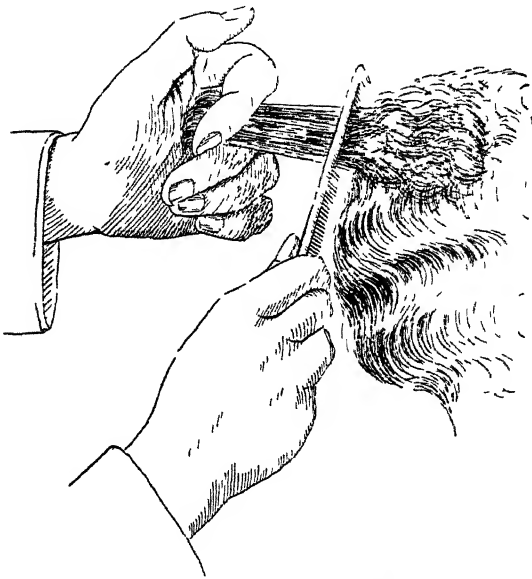


FIG 134 METHOD OF BACK-COMBING FOR TAPERING A SHINGLED HEAD

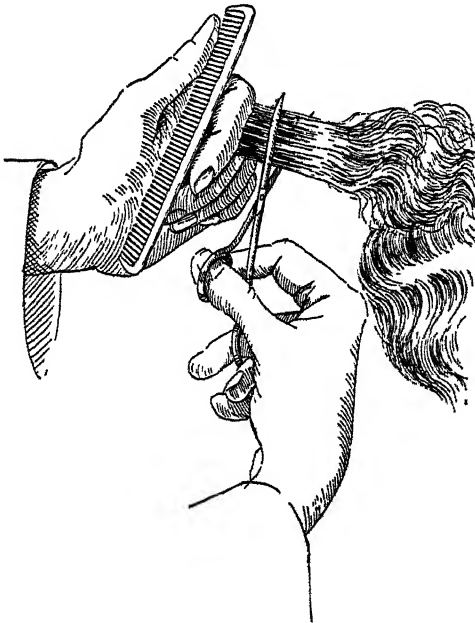


FIG 135. POSITION OF SCISSORS, HELD IN A SLANTING DIRECTION READY FOR CUTTING

than in Fig. 134, an expedient sometimes necessary in order to obtain the correct shape.

### Fringe Cutting

To cut the fringe, comb back as before, and taper in a slightly slanting manner, repeating the combing to see if it is short enough. It may be added here that

there are two kinds of fringes, one for curling and the other to be straight across the forehead. For the first-named the ends are left in a tapered condition, but if it is to be straight, it is cut in a line with the eyebrows, and the fringe must be constantly examined in the mirror to see that it is exactly even

### Special Points for Consideration

Before we pass on to a more complete instruction in the technique of bobbing and shingling it is necessary for the student to remember that we have, so far, been dealing with tapering pure and simple. He will later on be instructed in methods of the actual cutting, shaping, and creating, but before this can be done the art of tapering must first be mastered. It is comparatively easy to reduce the general length of the hair, but to create and arrange a mode is another matter, and one calling for understanding and careful work.

Certain difficulties must inevitably be met with in tapering, especially in regard to (1) Cases of a head of hair being cut for the first time (2) Side partings

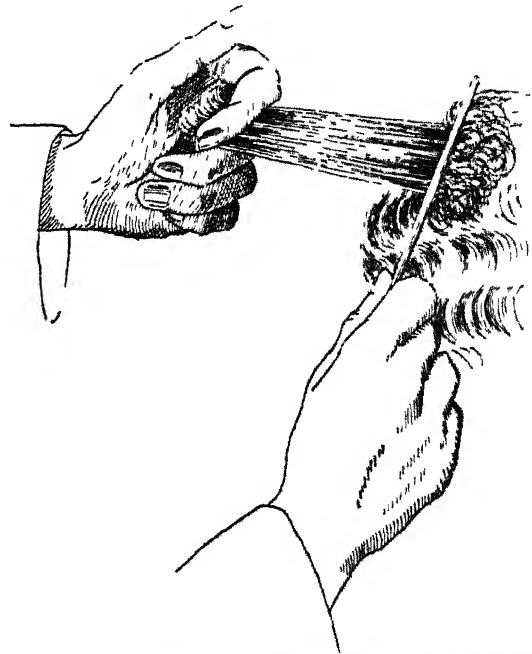


FIG 136 SHOWING CLOSER BACK-COMBING NECESSARY TO OBTAIN CORRECT CONTOUR

and how best to taper them (3) Tapering front hair. (4) Cutting to obviate the complications frequently caused by a change of dressing or parting. It is, therefore, necessary to say a few words on each of these points of difficulty, taking them in the order given.

1. In the case of a head of hair cut for the first time, this is always more difficult to execute; the hair is not accustomed to the new direction, and when every hair on the head is newly cut the whole is necessarily more bristly. One cannot expect to make a first time

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shingle, for example, to look as well as subsequent cutting will make it. The secret, however, of a satisfactory first time shingle is to *gradually* taper it down, reducing and thinning by degrees. The operator must always resist any temptation to slice off heavy chunks of hair, a first time shingle must of necessity be a prolonged operation, and, of course, the fee assessed accordingly.

2 When there is a side parting worn, or it is desired to create one, the hair should be *more tapered on the*



FIG 137 SHOWING HOW SECTION (INDICATED BY DOTTED LINES) IS SEPARATED FOR TAPERING SIDE HAIR

*opposite side* to the parting in order to obtain the necessary balance. This expedient is frequently opposed by fussy clients who must be told, tactfully, of course, that the hairdresser knows best. Most of the ill-balanced shingles are due to a lack of sufficient and proper tapering on that side of the client's head opposite to the parting. Judicious, and may we add, frequently surreptitious, thinning is therefore essential in order to obtain the best result.

3 There can be no hard-and-fast rule in tapering hair that is worn back from the forehead—whether

with or without slides or grips. So much depends upon the thickness and texture of the hair. The top and front hair is, however, generally best treated in the following manner. Take up a section, as shown by the dotted lines in Fig 137, and fasten it out of the way, leaving the top hair undisturbed. Commence to taper round the heaviest parts below the crown so as to produce a soft, round shape. Then the sides are lightly tapered to a soft finish. Having reached this point, the operator dresses the section of hair as it is usually worn, and if this piece is still too heavy, it must be further tapered down so as to blend with the back and top, which portions have, of course, been treated as previously directed.

4 An important aspect of perfect tapering is that it should not matter where the hair is parted, or how for the time being it is dressed, that is to say, it could subsequently be parted or dressed in any other way without overlapping or showing untidy ends, or an unbalanced appearance. This, however, is a consummation that can be accomplished only by an expert taperer, but it is possible, by virtue of careful tapering and constant practice, to become expert. In order to obviate, as far as possible, those frequent complications caused by a change in parting or dressing the hair, it is necessary for the operator to be able to visualize alternative dressings, and to do some alternative tapering. For example, if a client's hair can be nicely parted on either the right or the left side, and dressed accordingly, the operator must first taper the hair to the parting, *as worn* for the time being, and afterwards part the hair on the alternative side and taper so that the dressing can easily be changed over, care must always be taken to make the partings correctly, especially at the crown of the head, the latter being the usual point of difficulty. The secret of success is always found in careful and gradual tapering. As previously indicated, in addition to tapering, there is the process known as thinning the hair, which it is now necessary to describe.

### THINNING THE HAIR

Many ladies and gentlemen have hair so very thick that it requires thinning out about twice a year, in addition to the ordinary taper haircutting. Before commencing this work reference should be made to Fig. 138, where it will be observed that a section of the hair is taken straight up from the head, and held in position with a comb. Before cutting, however, it will be advisable first to frizz the hair slightly closer to the head, and then with the finest pair of scissors cut the hair near to the head, first to the right and then to left, but taking only the slightest piece of hair at a time. When the cutting of this piece is finished, it is combed out and placed on one side out of the way

while the thinning of the next section is effected, the operations being continued until the entire hair is completed.

There is another method of thinning which is also very satisfactory, and is known as the razor method. To effect this a section of the hair is divided off as before, it is frizzed slightly near the scalp, and the razor used to cut off the frizzy section of the hair much in the same way as for shaving a beard. This method leaves the hair also in a tapered condition, and will be an additional help if it is required to taper as well as to thin the hair.

Fig. 138 fully illustrates the method of thinning hair,

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either for a lady or a gentleman. The hair is held up from the scalp as shown, and, with the points of the scissors, it is cut first to the right and then to the left near the scalp.

We may add that the very finest of scissors are required for this work, and only a few hairs at a time must be cut, continuing as directed until all the necessary parts are thinned.

### THE ART OF SHINGLING

Although there have been many variations of the short hair styles since the introduction of the bob, the shingle remains the basis of many dressings. In one form or another the shingle has retained its popularity particularly with women who are in business. This particular form of cutting lends itself to artistry and, since it is so adaptable, enables the hairdresser to create a pleasing shape and line. Badly shaped heads, or thin and perhaps scraggy necks can be balanced by skilful shaping.

All modern short hair styles are based on the bob or shingle. The names vary and the styles change, but for the sake of clarity the term "shingle" has been retained in this edition. Students who learn how to cut a shingle will be able to adapt their technique to any seasonal variation of the short hair dressing.

The modern shingle style, introduced in France by a Parisian hairdresser, was really born out of the years of the 1914-18 war. A touch of genius in its conception marks it off from all other short hair modes, for it must be pointed out that shingling the hair is almost as old as the art of hairdressing itself. But whilst short hair modes for women have had many recurrences during history, all have passed more or less quickly away because of a certain ugliness, or, shall we say, lack of beauty, as a *coiffure*. The modern shingle, however, must be considered as an artistic and beautiful conception.

May we here explain that the word *shingle* is taken from the Latin word *scindula*, or, earlier, *scandula*, a shingle is a rectangular slip of wood used to tile roofs, spires, etc. Thus, to shingle is to roof with tiles, so placed that all the ends are exposed, the general ensemble being particularly symmetrical, but not too formal. It may be said that a shingled roof is a series of tapers, each tile being set evenly so as to give the appearance of a soft slope. It will be agreed, therefore, that the word *shingle* is not inappropriate to a well-shaped hairdressing mode. The operator will be wise to keep the meaning of the word *shingle* in mind when engaged in the execution of this especial mode of haircutting.

#### Shingling from Long Hair

The shingle, as has already been stated, allows an artist to give a perfect shape to almost any head. At this point mention might be made of what is considered a perfect shape for a head—in the art world a perfectly shaped head is the shape of an egg. Every

student in art, particularly that of portraiture, will remember the first lesson, viz to sketch an egg with a line down the centre for shaping the nose, and with

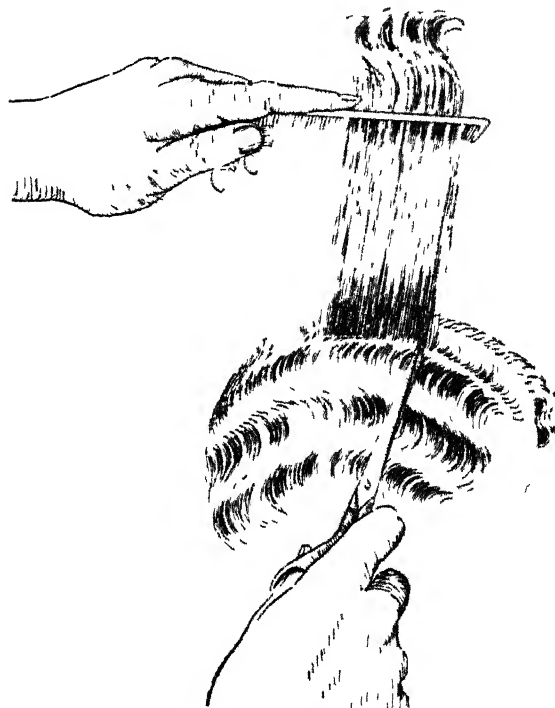


FIG 138 METHOD OF THINNING THE HAIR

lines across the face for the eyes, nostrils, and mouth. The same principle may be adopted when dealing with the back of the head.

A good hairdresser will always retain the shape of an egg in his mind's eye while he is cutting a shingle *coiffure*. For the benefit of students it must be pointed out that where an operator has to shingle a lady with thin hair and a very narrow neck, if he cuts the hair very short in the neck he is accentuating a weakness, whereas, if he has a lady with a thick, broad neck, and he leaves the hair long at the neck, he is again in error, and, consequently, it cannot be too strongly emphasized that a good hairdresser should make a thorough study of the shape of the back of the head.

The face must next be studied, and perhaps one of the chief things for the *coiffeur* to take into consideration is, for example, the question whether the lady's face recedes near the temples. If so, this will give the cheek bones an enhanced appearance; consequently, the operator should see that the hair is left

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long when and where necessary to tone down any defects that present themselves. Precisely the same remarks apply to the parting, and where the lady has



FIG 139. LONG HAIR DIVIDED READY FOR SHINGLING

the hair growing in a whirl over the forehead (familarly termed a calf-lick), the operator will do well to shape the *coiffure* in accordance with this natural growth.

To point out what may be expected from a shingle, it has been noted of a lady, with a water-waved, shingled *coiffure*, and wearing a Louis XVI gown amid surroundings of the same period, that she appears smarter with her shingled head than when wearing the *poudre coiffure*, which is, historically, more in keeping with the costume. This is mentioned only to show how excellent a *coiffure* a really artistic shingle can be made to look; and to encourage the student to obtain a perfect result, the following instructions should be carefully considered.

The operator must first ascertain, as indicated for cutting long hair, the subsequent shingle dressing desired by the client, and particularly the disposition of the parting. The hair is first of all freed from its previous dressing, brushed, combed, and thoroughly made ready for easy working. It is then combed

straight back from the forehead, and parted on both sides so that these partings meet at the crown, thus making a circular division. The top section is then twisted up into a knob, and pinned out of the way, as shown in Fig 139. The hair is next divided into three sections, one part on each side over each ear, the rest hanging down behind, also as shown in Fig 139. The back section in Fig 139 is then further divided into small subsections. The subsections are then taken in turn, working always from the *left* side of the head *towards the right*, and, by means of scissor-tapering, the hair is gradually reduced. Fig 140 clearly shows a subsection being tapered down. Each small section is thoroughly tapered down to the required length before the succeeding sections are dealt with. When the length cut away has been placed carefully aside, not thrown on the floor, the section is combed through, and, if necessary, tapered again. The next section is then taken up and treated in a similar manner.

The back section in Fig 139 will need to be divided into five or six subsections, and Fig 141 shows the progress of the work when approximately half of the back of the head has been tapered down to a shingled length or shape.

The back of the head must always be completed *before* the hair of the sides and top is dealt with. The sides are next taken, the hair being first thoroughly combed so that the whole section falls naturally from

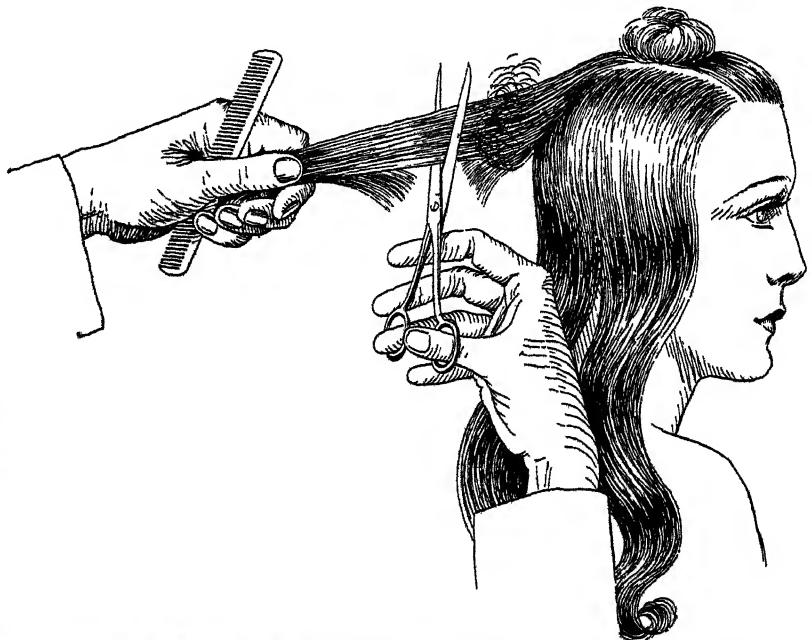


FIG 140 METHOD OF TAPERING SUBSECTION OF HAIR FOR SHINGLING

the parting. It is usually necessary, except in cases where the hair is thin and lacking in bulk, to divide the side sections in turn into two or three subsections, but here the divisions are made *horizontally*. First

## LADIES' HAIRDRESSING

make a horizontal division just above the top of the ear, the rest of the hair above being combed out of the way for the time being. This, the first or lower

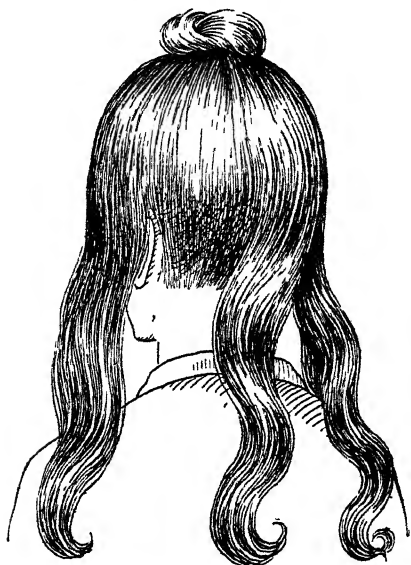


FIG 141. PROGRESS OF SHINGLE, SHOWING PORTION OF BACK HAIR TAPERED DOWN

subsection, is then combed straight down over the ear, back-combed, and tapered off so as to come just below the bottom of the ear lobe. The next horizontal



FIG 142. PROGRESS OF SHINGLE, SHOWING BACK AND SIDES COMPLETED

division is then made parallel to, and about  $\frac{1}{2}$  in. above, the previous division. This second subsection is then tapered off so as to fall over the underneath section, to which it should approximate in length. The third, and

last, section is, of course, already defined by the original parting made, as shown in Fig 139, and this is then tapered down to match the others. The whole is then combed through, and, if necessary, again tapered, this time as one section, so that when finished the hair sets nicely and comes just below the ear, as shown in Fig 142.

If the hair is to be worn short, the back of the neck is then given final treatment. The short hair in the nape of the neck—that which is below the shingle line—is taken off by means of fine clippers, No 000 or No 0000 being best for this purpose. It is usually necessary to do some neat finishing work at the extreme edge of the shingle in the neck. This work must be executed over the comb, as for a gentleman's haircut, but care must always be taken not to make the hair line too harsh, lest an undesirable "Boston" effect be given to the shingle.

The top hair is now taken down, placed in the desired position and tapered down to blend with the general *coiffure*, care being first taken to taper off only the minimum required to effect the desired style, afterwards, if necessary, the amount can be reduced as required. Always bear in mind that what hair has been taken off cannot be put back, and that in cases where insufficient hair has been taken off, it is easy to remedy this by cutting. The cutting having been completed, the hair can be permanently waved, water-waved, or set as desired. Fig. 143 shows a finished full shingle.

The full shingle above described represents the basic and most practical style of that mode of



FIG. 143. FINISHED FULL SHINGLE, WAVED AND DRESSED

*coiffure*. It is relatively simple, however, to vary the style by varying the partings; for example, the shape of the shingle may be altered by placing the parting higher or lower, as the case may be, or by drastically



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tapering down the top hair so that it blends with the back and side hair. Thus it is possible to obviate the use of slides or grips. The student is advised to study the illustrations of the shingled *coiffures* which appear here.

### Shingle Trimming

Having described the technique required for a first-time shingle, and explained the variations in the styles of this mode, it is necessary now to explain the technique involved in subsequent shingles, or, to use the craft term, shingle trimming.

Fundamentally, the operator must follow the same general rules as for a first-time shingle, that is to say, the back must be tapered down as previously directed, the sides treated as before, and the top blended in to match. It must be realized, however, that this is a shingle *trim*, that the work must be done more lightly, and that, obviously, less hair will be removed than for a full shingle. A hairdresser called upon to trim his own previous handiwork will find little difficulty in producing a nice finish. But, as so frequently happens, when a lady enters the establishment for a shingle trim it may be found that she has been to some other place where they have cut her hair very short for, say, at least 2 in. at the back, leaving a very thick bunch of clubbed hair below the crown, rendering it both heavy

and ugly. To commence the shingle trim this hair must be tapered very considerably to make it uniform in shape. Taper it down as much as possible, continually combing to see that it blends softly with the other hair. If, when combing down this thick bunch of hair, it is found to be still heavy, this can be remedied by holding the bulk of the hair with the comb, and cutting the hair underneath, after which it should be combed down to see that it blends.

As the hair up to this point has been previously cut so short, it will not now be necessary to cut it again. Simply take the comb and scissors, and cut it neatly in the neck over the comb to the finest edge, afterwards using the clippers for the nape of the neck. The hair is again combed down to see how it looks, and any loose, protruding ends should be removed by razor cutting, the technique of which is described elsewhere.

Next direct the attention to the sides. It will be found that these do not require a great deal of attention, as most ladies do not like much hair removed near the ears, preferring this to be left long.

Nicely taper the top hair, then thoroughly comb it into the other hair, when it should all blend accurately. If the blending is not satisfactory, continue tapering until the perfect shape is attained, that is to say, until it is impossible to distinguish where the long hair finishes and the short hair commences.

## SHINGLING FOR ELDERLY LADIES

Although the basic principles remain, some variation of technique is necessary when shingling for an elderly client.

The operator should in the first place make sure that the client's hair is sufficiently thick for shingling purposes. Frequently it will be found that the hair of elderly clients is extremely sparse. Secondly, the operator must make a careful note as to the style of hairdressing hitherto adopted by the client. *It is important that the shingled head should resemble as closely as possible the previously worn style of hairdressing.* Furthermore, the size and shape of the client's head has to be taken into consideration, on no account should an elderly, but stout, matron be so closely cropped as to render the whole effect ludicrous. Also, if, for example, the top of the head is flat, or peculiarly shaped, the hair must not in any circumstances be cut too short or over-thinned.

Figs. 144 and 145 illustrate a typical unshingled *coiffure*, front and profile respectively. The student is advised to study these illustrations so as to obtain guidance for the subsequent shingle and its shape. It should be noted that *the front view* of the dressing will be, to all intents and purposes, the same *after* the shingle as *before*.

The method of procedure for a first-time shingle for

the elderly client is slightly different from that described in the section dealing with ordinary shingle cutting.

The hair is first freed from coils, pins, combs, etc., and then brushed and combed. The side hair is separated from the back hair, a division being made immediately behind each ear. The back hair is then parted about 1 in. to 2 in. above the natural hair line in the neck. This parting must reach round the full extent of the neck, that is to say, from ear to ear. The hair *above* the parting must then be combed over the head towards the front, and temporarily pinned out of the way. A reference to Fig. 146, which shows the finished shingle in profile, indicates the soft curve in the neck. This effect is not always easy to obtain owing to rolls of fat in the necks of elderly people. Therefore, the student is advised to make the cross parting as indicated, a device, may it be added, which experience proves will obviate sharp angles and lumps in the neck hair. The parting having been made, and the top hair being well secured, the long hair in the neck is carefully tapered down to approximately the desired length.

The top, or upper, hair is now combed out, and another parting made, this time on the crown, after the manner previously shown for shingling long hair.

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The hair is then tapered down to suit the shape of the head, always taking care to taper sufficiently to attain a delicate and soft appearance

avoided. It should be noted that care must also be taken not to leave the side hair too long, lest it be necessary to use unsightly grips or slides



FIG 144 ELDERLY LADY'S "COIFFURE" BEFORE SHINGLING (FRONT VIEW)



FIG 146 ELDERLY LADY'S "COIFFURE" "CORRECTLY" SHINGLED

The sides are left untouched until the back and top hair is finished. The top hair must be tapered so that it blends with the back hair, and cut so that some of it

Fig 147 (an incorrect style of shingle frequently seen) illustrates how *not* to treat the sides and top. Note the flat top, ragged crown, high neck line, and straight side-pieces, all of which faults tend to create an ugly effect. By a further reference to Fig. 146 the



FIG 145 ELDERLY LADY'S "COIFFURE" BEFORE SHINGLING (IN PROFILE)



FIG 147, ELDERLY LADY'S "COIFFURE" "INCORRECTLY" SHINGLED

reaches down well below the crown. The sides are then cut to blend in with the back and top hair in a natural manner, as shown in Fig. 146. The side hair will need careful tapering, all edges and angles being

student will observe that the hair from the temple to the ear is cut to about 2 in. in length, whilst the hair towards the middle of the head gradually lengthens. The top, sides, and back, thus merging together,

## THE ART AND CRAFT OF HAIRDRESSING

continue in creating a dignified yet natural style of dressing

It is important always to remember that the finished shingle should, as much as possible, resemble the previous style, and should be so tapered that, if wavy, the hair may be satisfactorily set, and, if straight, the whole dressing may be waved with ease

It will be found in the majority of cases that elderly ladies have grey and, frequently, white hair. It is important to remind the student that the texture of grey or white hair is invariably different from naturally coloured hair. This is due to the absence of pigment and consequent increase of air cells in the cortex of the hair shaft. Thus the hair tends towards a greater brittleness, and not infrequently grey hair will be found to be more refractory, and thus more difficult to arrange. If grey or white hair is cropped too short, clubbed, or not tapered sufficiently, it is apt to become more bristly and unsightly. It is obvious, therefore, that great care and skill will be necessary in satisfactorily shingling the hair of elderly clients.

A note of warning is essential here regarding the kind of pomades, lotions, or oils that may be used on grey or white hair. Coloured oils, lotions, and pomades should not be used as dressings on hair of this description. If oil is considered necessary, a specially prepared white oil, such as *eau-de-Cologne* brilliantine, only should be used. There are, however, now on the market special oils for use on grey or white hair. These usually contain a trace of blue to counteract that undesirable tinge of yellow so frequently observed in grey or white hair. The student is advised to use such an oil in preference to ordinary brilliantine, which so often intensifies the yellowness above referred to.

### Shingling from Bobbed Hair

In addition to shingling from long hair, shingle trimming, and special shingling for the elderly, there is also shingling from bobbed hair to be considered.

Within the orbit of the short hair mode there occur

frequent changes in fashion necessitating, for example, transformations from bobs to shingles, or *vice versa*. Obviously, for the latter change it is necessary that the shingled hair be allowed to grow sufficiently to enable bobbing to be carried out, when the technique presently to be explained for first time bobbing must be followed.

But for shingling hair that has been previously bobbed a slight variation in technique is required. The bobbed hair is first thoroughly combed and brushed, and the subsequent shingle style as desired by the client correctly determined. The thickness of the bob is then tapered down to the shingled shortness. It may be necessary to divide the hair into sections in order to facilitate tapering. The number of these divisions must be determined according to the length and thickness of the hair. The hair is then tapered, and thinned where required, as previously directed for the first time shingle, but it is back-combed tightly to the head as directed for shingle trimming. The treatment of the neck line and the sides is carried out as directed for shingle trimming, special care being taken to work out, by means of club cutting, any lines left in the hair from the previous bob. In cases where the client desires to dispense with a fringe, the old fringe hair must be allowed to grow. It must not, therefore, be cut in any way, but it should be blended in with the top and side hair. It is recommended that endeavours be made to persuade the client to have the front hair waved, so that the old fringe hair, which, of course, will for some time be much shorter than the surrounding hair, can be waved into the front hair. This expedient enables the front hair to act as a carrier for the old fringe hair.

Changes from bobs to shingles and *vice versa* will provide plenty of scope for the student, who will soon appreciate the little niceties required to make such adaptations. The necessary dexterity in cutting and dressing can best be achieved in the hard school of experience.

## BOBBING

### 1. From Long Hair

The so-called "bob" mode is, like the shingle, of remote origin. Egyptian mummies—with their bobbed hair dating back many thousands of years—supply us with positive evidence as to the antiquity of this form of *coiffure*.

The style of the modern "bob," introduced during those hectic war years of 1914-1918, was at first similar to that used in ancient Egypt. It was a medium short straight-cut the whole way round the head, the ends being clubbed almost level. The total length was usually determined by the position of the ears; that is to say, the hair was cut off all round the head

on a level with the bottom tips of the client's ears (See Figs 148 and 149, for illustrations of typical bobbed *coiffures*.)

There have been many variations of the bob, ranging from the "high up" cut (a sort of mushroom mode in which the hair was cut to a level of half-way up the ears, and made to stand out all round the head like a mushroom, the rest of the scalp being closely clipped or shaved), to the more recent 10 in. bob, the latter mode being so designated because the hair length, when cut, measured approximately 10 in. from the crown to the extreme tips.

The technique of executing a bob is, however,

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fundamentally the same whatever the fashionable length may be. The method of cutting, presently to be described, is based upon an average length bob, and any desired variation can be executed swiftly, provided the necessary fundamentals are mastered.

Contrary to the popular assumption, bobbing does not consist of merely combing the hair straight down all over the head, and then cutting it off in chunks with a sharp pair of scissors. Neither does it consist in a "basin cut," that is to say it is not produced by

division or parting runs horizontally from approximately the middle of the right ear to the middle of the



FIG. 148 TYPICAL BOBBED "COIFFURE,"  
WITH FRINGE



FIG. 149. TYPICAL BOBBED "COIFFURE,"  
WITHOUT FRINGE

placing a basin upon the head and cutting the hair round the rim of the basin, such an expedient, it is interesting to note in passing, was adopted by the early Puritans, as a protest against the "love-locks" of the Royalists—hence the term "Round Heads."

Success in securing nicely shaped and well-balanced bobs consists, first, in properly dividing the hair before attempting to cut it, secondly, in taper-cutting as much as possible, and, thirdly, in using a well-sharpened pair of thin-bladed scissors, or, better still, always employing two pairs of scissors, one pair being used for tapering, and another pair (preferably a pair with thin, but not too flexible, blades) for the final club cutting. The method of bobbing which follows deals with a first time bob, that is to say, cutting long hair into a bob. A method of re-bobbing, or bob-trimming, will afterwards be described.

The hair is first freed from pins, slides, etc., and thoroughly brushed and combed. Then, holding the hair in the left hand, an horizontal division is made by means of the comb held in the right hand. This

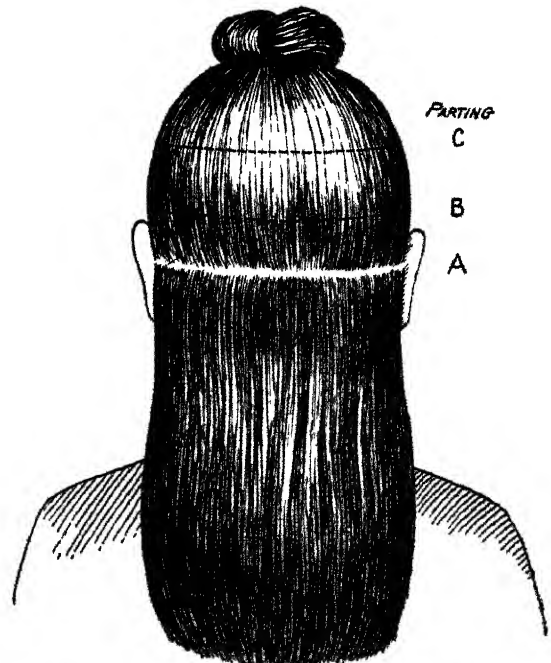


FIG. 150 SHOWING SYSTEM OF DIVIDING LONG  
HAIR FOR BOBBING

left ear, as shown in Fig. 150—parting A. The rest of the hair is gathered in a knob, and fixed as shown in the illustration. The hair below parting A is then

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tapered off fairly close to the head, plenty of back-combing is advised here. The amount of tapering required must always be determined by the thickness, or otherwise, of the hair. Generally it is sufficient to taper down the hair to the level of the client's jaw-bone (see Fig. 152), unless, of course, she

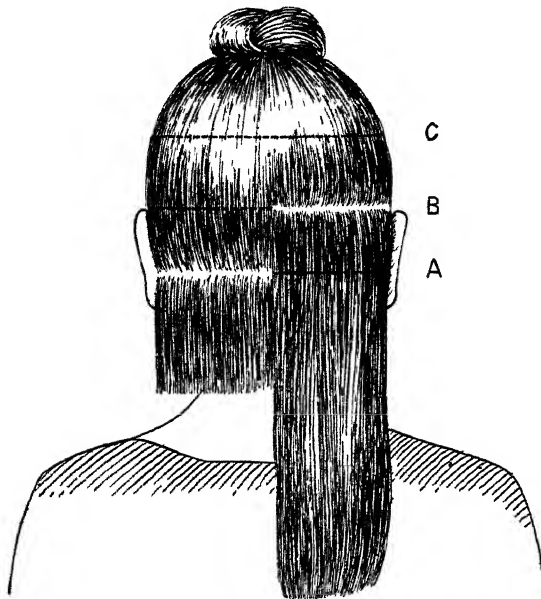


FIG. 151. SHOWING PROGRESS OF BOBBING AFTER SECTION C HAS BEEN CUT, AND SECTION B BROUGHT DOWN READY FOR CUTTING

desires a longer bob, when the length must be varied accordingly.

The first section of hair having been sufficiently tapered down, another horizontal division is made—parting B, Fig. 150. It will be observed that this division runs level with the top of the ears. The remaining hair is again gathered up in a knob and placed out of the way. Fig. 151 shows the hair from parting B, combed down ready for cutting. This section is then tapered down level with the previously cut section, the hair must be carefully tapered, but the back-combing must not be so severe here as for the previous section.

It will be observed that so far only the back hair has been treated, but with the next division, parting C in Figs. 150 and 151, the sides will be involved. With this division—parting C—it should be specially noted that except in cases where a fringe is not desired, it runs completely around the head, as shown in Fig. 152. If the hair is to be worn without a fringe, then parting C in Fig. 152 will finish at the temples. The hair released by parting C is now tapered down level with the hair previously cut, back-combing being practically abandoned for these outer layers; this is in order to avoid short ends sticking out beyond the smoothness of the final bob. In cases where a fringe

is desired, the hair hanging over the face must be dealt with first, and carefully tapered down *level with the eyes*. This, the fringe-piece, is then cut off, and shaped as desired, as shown by the dotted lines S R H in Fig. 152. The rest of the hair, the back and sides, are then tapered down as required.

It must be noted that, as yet, none of the top hair has been attended to. Having finished the back, sides, and, where desired, the fringe, the top is next dealt with. It is necessary first to take the top piece down and thoroughly comb it. The cutting of this piece will obviously depend upon the style of *coiffure* desired by the client, for example, a side parting may be desired, in which case the position of the parting must be correctly determined, and the hair tapered down to blend with the rest accordingly. For a side parting, and a fringe, it is necessary to severely thin the heavy section, that is to say, the mass of hair which must lie above the parting. This piece must not be left heavy, but must be tapered and thinned until it lies sleek,

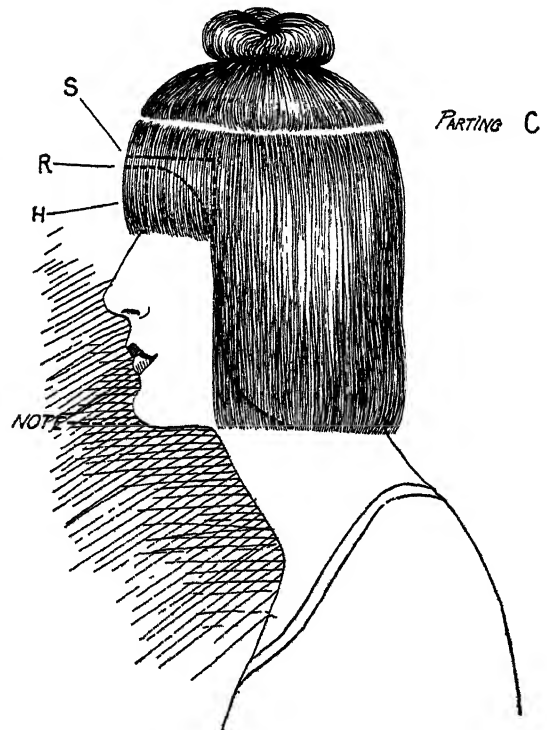


FIG. 152. SHOWING HAIR BROUGHT DOWN FROM PARTING C, FINAL CUT, ALSO DIRECTIONS OF VARIOUS TYPES OF FRINGES, S R H

Note jaw-line for length of bob

and is easy to manage. A slide or grip may be required to hold the side-piece in position.

If, however, a middle parting is desired, the operator's task will be rendered easier. The top hair in this case is parted down the middle, always commencing the parting at the crown and finishing on the forehead. The long hair is then tapered down on each side until

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it is level with the previously cut side-pieces. If the hair is exceptionally heavy or thick, a thorough tapering will be necessary. Both sides must be made to match in length and bulk. There must be a perfect balance around the whole head. If, as is frequently the case, the hair is naturally thicker on one side than on the other, then the thicker side must be given extra tapering until an even balance is obtained.

There are three main types of fringes worn in conjunction with the bob *coiffure*, namely (1) The square-cut fringe, S dotted line in Fig 152 (2) The round-cut fringe, R dotted line in Fig 152 (3) The half-fringe, that is to say, a small or half-fringe usually worn with a side-parting and on that side of the head. This half-fringe may be cut round or square as desired, H dotted line in Fig 152. The longer hair away from the parting is then dressed so as to cover the naked and unfringed portion of the forehead.

In some cases the neck will require cleaning, that is to say, those small hairs that fringe the natural hair line on the neck must be clipped off. No 000 or No 0000 neck clippers are advised for this purpose. The clippers should not be run too far up the scalp. It is undesirable, except in cases where an extremely short bob is desired, or where the neck hairs grow awkwardly, to use the clippers beyond the hair in line with the bottom of the ears, otherwise an ugly finish will be the result.

Shaving the neck with a razor is to be deprecated most strongly, as is also the use of depilatories for the removal of neck hairs. A close-cutting pair of hand clippers, or preferably the electric clippers (Cutter mm  $\frac{1}{10}$ ), is recommended as best for this purpose.

### 2. Trimming a Bobbed "Coiffure"

The hair must first be thoroughly examined to see if it requires tapering or thinning in any particular part, many ladies wear their hair in a parting, and the bulk of the hair is taken to the side and held there by a clasp. It is very usual to find this hair very clubbed and lumpy. This should not be so, as, with a bobbed *coiffure*, all the hair should comb in softly together. The first part of the operation is to take the centre hair, as previously indicated in reference to shingling, and pin it up on top of the head in order to keep it out of the way whilst the other hair is being treated.

Then thoroughly taper the back and side hair, afterwards combing it, in order to see if it is sufficiently thinned. If necessary this hair is repeatedly tapered until it hangs softly and naturally.

A word of caution to the student not to cut off a tremendous lot of hair at any one time is necessary, since, if this is done, he will have difficulty in getting the hair to blend. He should continue tapering all round the head, and, when finished, comb the hair down nicely, completing this part of the work by cutting the extreme ends to a straight line. This is best accomplished by holding the comb on the top of the hair, and pressing it through the hair and down the head before cutting the ends level.

Then take the hair from the top of the head, that which had been pinned up, and well taper it, combing several times, and brushing it towards the face to achieve exactly the style worn by the client. View the work to see if it blends in with the back hair, when, if it appears somewhat lumpy, it must be again tapered and combed until the true artistic effect has been obtained.

## THE ETON CROP

This style of *coiffure* is the nearest approach to the mode worn by gentlemen, but if done properly, although it may appear to follow the male fashion it can still be made to look feminine. The secret of this state of excellence is tapering, thinning, and circular cutting of the top hair and correctly judging the amount of hair to be cut over the comb around the ears and near the neck. The work is commenced by taking the hair at the back and tapering almost as close as ultimately required, continue this to the neck around back and sides, and comb the hair as the work proceeds to see that it fits neatly to the head. The top hair should then be tapered sufficiently, after which the whole of it is combed. The hair is now taken between the fingers and cut off above the fingers in the circular mode shown in Fig. 68 (b), *Gentlemen's Hairdressing*, on page 96. Continue this process with the whole of the top hair, and, when finished,

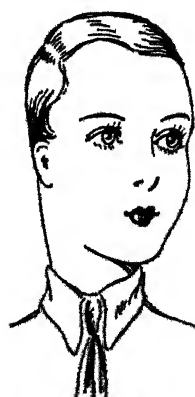


FIG 153  
ETON CROP



FIG 154  
SHOWING CURLS ADDED  
TO ETON CROP FOR  
EVENING WEAR



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again comb the hair into the finished position, continuing the combing many times to see if the hair sets properly. If it is not setting as desired, it may require a little more cutting in places until the work at this point is satisfactory. Next take the stray hair from near the cheeks, around the ears, and on the neck, and remove the soft hair with the No. 0000 clippers, taking great care not to leave a defined line. After doing this, if the client should specially require it, the hair should be damped with a spirit lotion, or what is termed a

setting lotion, and, while wet, combed into the desired shape. The student should then view his work thoroughly and critically to see that it looks perfect, where small objectionable pieces of hair are noticed it will be found advantageous to remove them with a razor. A net or veil should then be placed over the head and the hair dried. The work, when completed, should be of the highest standard. Fig 153 shows a typical Eton crop. Fig 154 shows an Eton crop with curls added for evening wear.

## PART II

### CUTTING FOR PRESENT DAY STYLES

Short hair is undoubtedly essential for all forms of hair styling. As explained earlier, the war of 1914-18 led to the introduction of the bob, shingle and Eton crop, as the easiest and most practical way of wearing the hair. These cuts brought about the virtual end of the dowdy long tresses with their accompanying difficulties of washing, dressing and maintenance. To the modern eye the Eton crop appears crude and hard and, far more important, too masculine. Many of these styles died out as they outlived their purpose. But the hair still remains short.

Women began to desire a softer and more feminine appearance to their hair and when it was seen that shorter hair could still appear soft and feminine more and more women had their long hair cut. About the time of the 1930's the reaction to the more severe bob and shingle was such that hair became of shoulder length. Actresses and some society women followed this trend towards "glamour", then, during the middle thirties came the introduction of the Page Boy bob which quickly became popular because of the complete change and because of its very easy manipulation. Soon these styles became almost universal.

It will be seen that the greatest changes took place at the back of the head and this was, no doubt, partly due to the fashion of the hats women were wearing. It was not until later that milliners realized that other changes were necessary.

It is true to say that no matter how completely fashions may change there are always left some adherents to the former vogue. This is the explanation for the occasional shingle we still have to cut. The Eton crop proved indispensable to the masculine type of woman. We also find the Page Boy bob still favoured by those with long, angular, faces. So you see, the student must be familiar with all these modes in order to satisfy the requirements of a wide variety of clients.

War has its influence on all forms of arts and crafts; medicine and surgery became revolutionized. Between the two last wars streamlining was developed. Motor-cars, bridges, architecture, houses and even kitchen fittings and utensils became streamlined. Eventually this trend influenced women's clothes, accessories and hair-styles. The second world war gave us such terms as "atomic" and "supersonic", though both associated with terror, these words seem to have taken on new meanings. We shall see how they influence hairdressing.

#### The Influence of War

During the last war, when women once again began to take their places at the work benches and in shops, and to do all sorts of jobs previously done by men, and those at home had their work cut out to do their normal shopping, it became apparent once more that easy hair styles were necessary. But this time women didn't merely submit themselves to the barber to "cut off their hair", they demanded something more fashionable. Those at home and in the factories wished to remain feminine about the head and attractive in general for their men home on leave, and for the same reasons new shorter styles appealed to women in the Services.

The call came for a different form of short hair fashion. Hygiene and adaptability had to be considered and thus we came to get the shorter curled modes which have made themselves so popular, for they looked attractive and answered all the queries arising from numerous problems. All the durable fashions since that period have based themselves on the fairly short curled styles. It was found that short hair was not only easy to handle and stood up to various trials and sports, but proved to be an excellent base for added *postiche* for evening wear; thus a woman can have short hair for day and, apparently, long hair for evening.

## LADIES' HAIRDRESSING

To say that clothes have found a different expression in fashion is to state a simple fact. But as women's clothes have gone back in style many years to before the 1914-18 war we find that the fashions for hair, to blend with those of clothes, are developments of the modes of 1914-18! Strange how things work out!

### The Basis of Modern Styling

The average length for these styles of to-day is for the hair to be approximately between four to six inches around the hairline and perhaps an inch or so longer at the crown. We shall see that some styles require even shorter lengths, whilst others require to be just a little longer at the nape of the neck—as, for example, the Edwardian or semi-Edwardian styles. The student will realize that practically all hair styling required to-day is on the short hair theme. It is the basis of hair styling in general, for unless hair is properly shaped to a nice tapered effect you cannot get the best out of a permanent wave or dressing. Since, then, the finished effect of all the hairdresser's work depends on how well the hair is shaped you will realize the importance of the correct methods of tapering and shaping.

Whether the cutting is carried out with the scissors or razor, and these techniques differ widely, the ultimate shape is all important. The essential about shaping hair for present day styles is lightness. The hair must be tapered into shape over the entire head, and no matter what precise length you are going to work on, the finished effect must look light and pleasing. The older method of club cutting is absolutely foreign to requirements of the present day, all cutting is done by tapering, which is best explained by the fact that no hair is removed by the abrupt shutting of the scissors. A remark that should be remembered.

It will be noted that the cutting operation is done systematically, working all round the entire head, starting from one point at the place just below the crown and gradually spreading until all the back is dealt with and then the sides and top hair treated. The reason for this is that no hair shall be missed, for you will understand it will speed the operation and obviate the necessity of going back over parts searching for those portions which may have been missed.

Many of the fashions created in the past five years or so have more or less shaped themselves into a graph, the line of which would form a series of curves starting and finishing at about the same point in regard to the length of hair on which they have been formed. Some fashion experts, in their endeavours, have deliberately gone to the extreme in order to find the changes they desired, and we have found that one will take all the hair to the top of the head

whilst another will take it to the back or side with the lengths of hair varying accordingly. And, as it to prove the point that always come back to the short tapered lengths recently mentioned.

It is well to remember that as each new trend makes its entrance into the world of fashion there are some who still favour the earlier mode. For this reason we have here and there the woman who still desires to wear her hair in its entire natural length and consequently the student is well armed if able to cope with such work when it is demanded. But the prevailing trend is short hair. That is the basis on which the great majority of present day fashions are founded.

### Fringes and Bangs

The fringe and curled top pieces have made their re-appearance to add to the lovely light *coiffures* we see around us. This no doubt has become necessary to blend with the trend of the fuller skirt and longer dresses. Obviously, as dresses and skirts become longer, so the hair must be brought down to give a nice finish to the general appearance of the woman for whom we are catering. But it has been found in actual practice that to bring the back hair lower is impractical, as it becomes disturbed by the coat collar and is even more ruffled by the higher collar worn in the cold winter months. So to get the required effect the hair has been brought a little lower down onto the forehead. This has given the hairdresser greater scope to indulge in his artistic tendencies to design and shape the hair according to his client.

As each face differs from others we find the hair too must differ in style in order to fit and blend with the features. No two heads need be dressed precisely alike. As can be seen in the illustrations, there are several ways of effecting the design of the fringe.

Let us understand that by fringe we don't necessarily mean the straight cut across the forehead just above the eyebrows as worn in the early 20's. Rather let us look upon it as the area to be covered on the forehead. When we consider that foreheads differ as much as other features we can see that variations are required to suit the individual. Obviously the higher forehead will require more hair brought down than will be the case with a lower forehead. And as a consequence the taller woman will require the top of her head to assume a flatter shape than the shorter person!

As a touch here and there will adjust a hat to its most becoming angle, so the fringe may be lightly adjusted to fit and suit the front hairline. And as the fringe, or part of it, will show below the front of the hat you will see that every importance must be given to this confection!

Leading film stars have accepted the modern

## THE ART AND CRAFT OF HAIRDRESSING

version of the short hair vogue and we see that—as would be expected—they have contrived many ways of differing from each other within the limits of short hair. In some cases the hair has been cut as short as one inch at the nape of the neck, no more

to these examples of short hair in extreme. Obviously the hair needs to be naturally curly or freshly permanently curled. It should be fairly coarse or, if this texture is absent, the hair must be naturally thick before tapering so that a substantial base can



FIG 155 CURLED FRINGE

than two inches or so at the front and very little more at the crown, the whole effect is a short crop which has proved most attractive. This style has been maintained by some over a period of many years.

Among the famous paintings and art exhibits,



FIG 157 SHORT, CURLY HAIR, WITH LIGHTLY-CURLED FRINGE JUST BREAKING OVER HAIR LINES

be maintained to keep the hair in an apparently upstanding position at the sides and crown. Such a style is, of course, best suited to someone of average height, or less, with small boyish features—rather than to a woman of more than average height with



FIG. 156. FLAT SEMI-WAVED FRINGE

going back through the centuries there are excellent examples to be found from which adaptations can be made. Pictures of some famous Greek statues have given us examples from which to work and, to recall a more modern example, there is the ever new Peter Pan with his short curly cropped locks to inspire us further. Since this role is usually played by a leading actress the suitability of the style is more readily recognized.

A word is needed about the kind of hair best suited



FIG 158 WAVED FRINGE OR BANG

exaggerated features. If a fringe is worn it should be extremely light, consisting of no more than perhaps two or three lightly broken curls just over the hair-line. On the lighter shades of hair such styles can be made even more attractive by the use of delicate colour rinses.

There is scope for imagination when dealing with hair of lighter colourings such as auburn, ash-blond, light brown and the more shiny textures. The

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student can now begin to visualize the vast field for creative energies in his art and no doubt realize that his calling is one requiring an understanding of line,



FIG 159 BACK VIEW OF SHORT HAIR CURLED WITH FLAT WAVED CROWN FOR WOMEN OF MEDIUM HEIGHT

colour, and contrast. Indeed, hair styling lends itself to endless research and experiment for those who wish to pursue its fascinating studies

Short hair has become the basis for modern styling and is likely to remain so for many years to come. But it is important for us to realize that apart from its place in the world of fashion it has been more or less "forced" upon us by the needs of hygiene. Owing to the lack of skill on the part of half-trained or half-educated hairdressers the short hair mode was halted and the prevailing trend by 1939 was the dowdy shoulder length styles which proved them-

selves, during the war, to be excellent carriers and mediums for distributing germs. Quite obviously such lengths of hair came into contact with the collars of coats and dresses, and when these were hung closely together in such places as works' cloak-rooms or any other public places the collars and shoulder parts would touch and the germs became transferred from one to another and the wearer of long hanging hair would absorb them unwittingly. And this long, flowing hair brushed against the backs of public seats in trains, buses, cinemas, and on chair backs in the home. Such a situation was deplorable and its correction was in the hands of the hairdresser, who found that his knowledge of hair cutting had to be increased to a marked degree.

Throughout the country in the past few years there have been held many demonstrations where short and becoming hair styles were exhibited to the Craft as the need for technical education became apparent. It was a healthy sign when these came to be very popular that hairdressers over the entire country had at last realized that short hair enabled them to offer their clients something different, and this proved to be a strong stimulant to the Craft.

When the great competitions were resumed after the war it became obvious once again that short hair was the popular medium for artists to show their prowess. All the prize winners in the modern contests worked on hair of an average length of about six inches and revealed all their artistry in manipulation and design to a degree never attained before. This should be sufficient to explode the fallacy that short hair has its limitations closely confined, on the contrary it proved that, within certain limits, there is greater scope than ever before for the hair artist.

## HOW TO CUT HAIR TO THE NEW SHORT LENGTHS

In the first case it is advisable to brush and comb the hair through in order to smooth out any tangles and so allow the free passage of comb and scissors when carrying out the operation. Before actually cutting any hair at all it is very important to ascertain first that the hair is of an even length all over the head, otherwise, if you cut off equal lengths of hair from the uneven ends you will have an uneven finish. It is a great help to know if any unevenness exists.

To commence the operation make a parting down the centre of the back and form an inverted "V" in the nape of the neck by the use of two partings commencing about three inches up the main parting so that they leave a space of about two inches at the base of this triangle. This is shown in Fig. 160. All other hair is combed well out of the way and may be held in position by clips or combs. Now take up the section of hair you have parted off and divide this

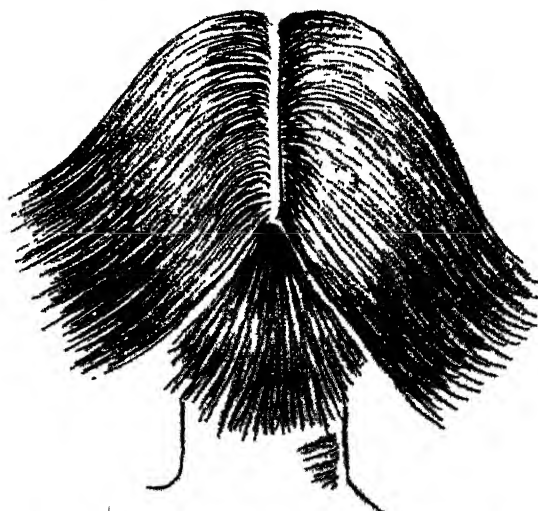


FIG. 160. SHOWING ANGULAR PARTING AT NAPE OF NECK

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into two and take one piece in the hand and hold it at right angles to the base of the scalp. Now with your scissors you cut away, with a tapering movement, all the unnecessary hair, that is, all the hair longer than the two inches or so that you require. Examine

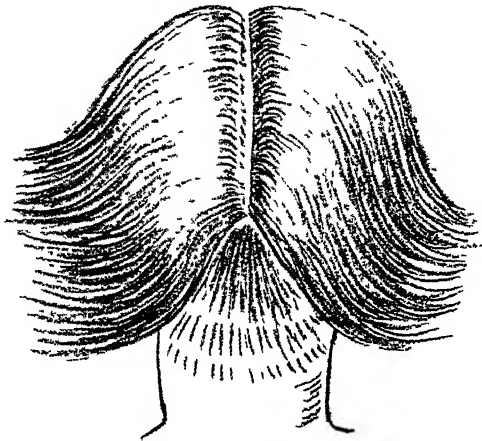


FIG 161 SAME SECTION AFTER TAPERING

the shape you make by taking it between thumb and fingers and run them along the hair you have just cut. You should find an evenly tapered effect on the hair. There must be no lumps or sudden short pieces, all must be smooth. If the hair is very thick, then with the tips of the scissors just commence your cutting

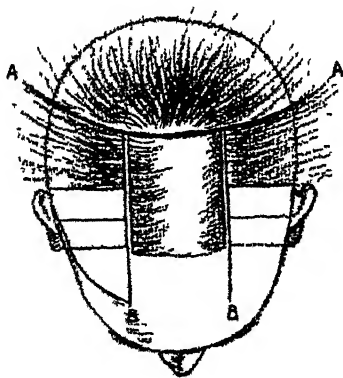


FIG. 162. FLATTENED SCALP, SHOWING ALL SECTIONS IN ONE VIEW

closer to the scalp and taper as you reach the points. In this manner you will thin as you shorten and so maintain the tapered effect, as in Fig. 161.

When this triangular strand is finished to your satisfaction make another parting parallel to each and so widen and lengthen the section. The new partings should be about half an inch above the first, giving you just a little more hair to deal with. Repeat the process of shortening and tapering until the added section fits perfectly into the first.

It is important to realize now that back-combing is not advised when cutting modern styles. This has

been the case hitherto, but it causes tangling and discomfort to the client when the section is combed through. The loose cut hair and the back-combed ends form a tight mass which cannot be freed easily. The student will find it quite straightforward to adopt

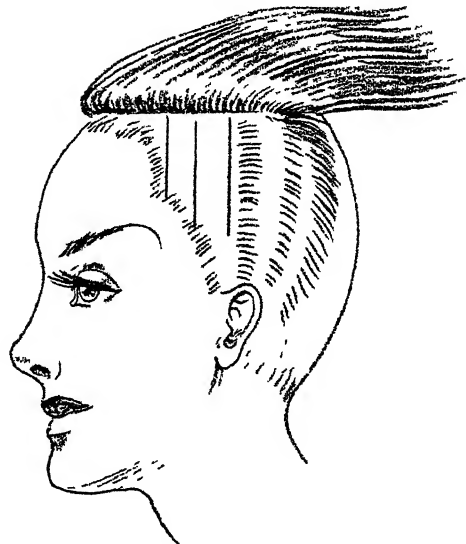


FIG 163 HOW THE SIDE IS SECTIONED OFF

the methods outlined here and will be able to concentrate on the actual cutting more simply and directly.

Fig 162 shows how the section has been enlarged along the lines indicated, and now all this is combed into one and examined as explained earlier. As the hair is dealt with at the crown and top of the head you will find you are leaving it a little longer than at the nape of the neck. As this hair is being dealt with always see, when you actually make the cutting strokes, that the hair is held upright from the scalp. This is a golden rule to remember and will ensure gradual taper and at the same time obviate any long hairs being missed.

When your partings have reached the line (a) in Fig 162, form the two partings shown at (b) in the same figure. This will separate the top from the sides and you can deal with these without any confusion. Fig 163 shows how the side is divided off and each section is dealt with, the sections should be no more than half an inch in width, or even less if the hair is very thick. On the completion of one side deal with the other in exactly the same manner.

You should now be left with the top section which constitutes the hair remaining between the lines (b) in Fig 162. This is then dealt with by working in divisions as depicted in Fig. 164. Usually this part of the hair is the thickest of the whole head. Here it will be found that a more intensive thinning is required and the student will do well to remember that all root cutting must be done so that no short hairs show at the parting, for obvious reasons. It



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will help greatly if you stand in a position on the opposite side from the parting, and thus all your cutting will be hidden under the top layer of hair shown in the resulting dressing

The foregoing explains the procedure for treating the entire head in a systematic manner. By working to this method—which has been adopted after many years' experience of hair cutting—you will be assured of a symmetrical balance in the lengths of the hair. Now the next stage is to make a check on your work thus far achieved. This is necessary to you and at the same time is convincing to your client that you are particular and painstaking in seeing that all the lengths match and that she will not be bothered by any undue long ends when she combs her hair herself. Stand at the back of the head and take a piece of hair in each hand from both sides of the head at once. It is preferable to take these first pieces from the very front of the head and hold them between the first two fingers and thumb of each hand. Gently allow the hair to slide between your moving hands so that you may feel for the shape and length. If you find that there is any unevenness you may correct it at once by removing the extra long or thick hair from wherever you may find it. Still standing in the same position carry out this test to all parts of the head, picking up a strand of hair from both sides simultaneously and work right down to the nape of the neck. When you have completed this and corrected any faults do the same to the top section, but here you only lift up the strands in one hand and feel for the gradual tapering shape and check the lengths. For a final checking comb all the hair successively in as many different directions as you can—upwards, downwards and across to either side. You should find that all the ends lie snugly together and when you look at the head in the mirror the whole contour should be neat and light in appearance, wherever you may lift a piece of the hair away from the head you will find that you have a perfectly tapered shape

On such a shaped head of hair it will be found that curling is accomplished with the greatest ease and the ends will lie compact and neatly together.

For the general tapering you should use the middle part of the blades of your scissors, as this allows for a

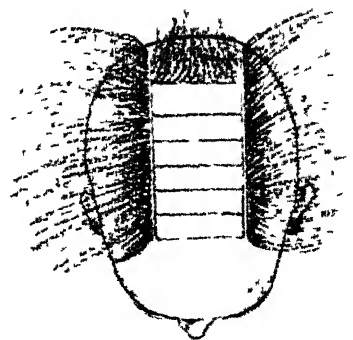


FIG 164 DIVISIONS FOR THE TOP OF THE HEAD

freer movement whilst cutting, and you make the tapering effect without any fear of the scissors abruptly closing and so causing a clubbed end. For thinning at the roots of the hair the tips of the scissors are used, as this gives extra control for dealing only with those hairs you wish to cut away. But here again the scissors must not be used for nipping or clubbing, as this will result in small tufts sticking up and ruining the effect. It is only on really thick heavy hair that the scissors may be used and actually shut, but this only arises in cases for especially light dressings such as for special demonstration or competition work. It must be stressed here that even in such cases where this procedure is necessary the scissors are only closed to cut individual hairs, this is mentioned in its literal sense to emphasize that only separate hairs are cut in this manner.

The lower angle of the scissors comes into operation when extra thick and long hair is being dealt with, as this allows for greater cutting power and leverage necessitated by the mass of hair being cut.

## RAZOR HAIR CUTTING

Razor cutting is an art which seems to be extremely suspect by some hairdressers, mainly, probably, through ignorance, and partly through misinformation. The razor is most commonly associated with shaving and is a tool which is believed to have been in use for many centuries. It is really an extremely sharp knife and, if one conjectures as to which came first, the razor or the scissors, it is likely that the razor or knife served man's purpose before the invention of scissors.

The art of cutting hair is to be able to reproduce a natural shape when shortening it and this can be done with any tool sharp enough to cut hair without

causing pain or discomfort to the client. Scissors are mostly used because they are safe and easy to handle, whilst the razor is more "terrifying to behold" and its general use is slowly diminishing with the growing favour of the safety razor blade. But there are many hairdressers using the ordinary open razor for cutting hair with an amazingly high rate of perfection. The main point you may be considering is: "I know it is a different method of cutting hair, but has it any advantage over the scissors?" Well, in the hands of the expert it is quicker, and it has the advantage of allowing for the hair to be cut after it is shampooed. This last point is important because during a busy



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period in the salon there is no need to keep a client waiting for a re-shaping and then having to wait yourself while she is having the subsequent shampoo. She should be shampooed straight away and then you can cut the hair in its wet state and proceed with the setting without losing valuable time.

Of course in razor cutting the hair can only be cut whilst it is wet. It would be an extremely painful operation, and a futile one, if attempted on dry hair. Conversely, scissors are only used on dry hair. There is a great difference in the upkeep of the cutting edge of the razor and that of scissors. Scissors can be used for quite a long period before they need the attention of the grinder, but the razor needs constant stropping, or sharpening, to retain its cutting edge, and perhaps this has proved to be one of the deterrents to its popularity.

As for the method of using the razor for cutting hair there are certain things common to it and scissors cutting, and that is that the general principle is the same. The shape of the hair is more important than what is used to achieve it, and this should be the criterion on which it is judged. The system of sectioning off the hair all over the head is the same in

razor to within an eighth of an inch from the scalp. If the razor were blunt and it had to be used with extra force to fulfil its functions then it would prove to be a very dangerous instrument indeed. Therefore it will be to your advantage, if you haven't a sufficiently sharp razor at hand, not to attempt the operation of cutting other than with the scissors.

So much for the tool's sharpness of edge. The only

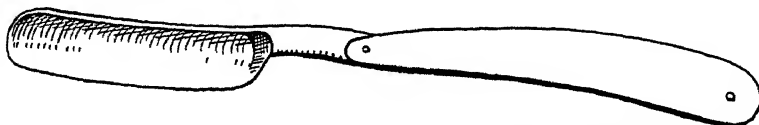


FIG 165 HANDLE AND BLADE OF RAZOR FORMING STRAIGHT LINE WHEN IN USE

other thing to consider is the width of razor used. This varies with the individual, but the writer finds the solid or "French" type of razor better because it is silent in use and lighter to handle. The two favourite widths are three-eighths and half-inch. Readers who are about to take up razor cutting are advised to keep to the kind mentioned and to avoid using the wider and heavier type of hollow ground razor which is not only heavy, but cumbersome and noisy.

The head needs to be thoroughly wet and this is better accomplished by shampooing, for obvious reasons. It requires no special kind of shampoo to precede a razor cut. Just use the shampoo necessary for the particular type of hair on which you are going to work. If it is the ordinary kind of soap shampoo then it would be advisable to finish it off with an acid rinse, which will ease the passage of the razor through the hair and also help to maintain its edge!

The razor is held easily in the hand with the blade and handle forming one long straight line as shown in Fig 165. In Fig 166 you see the actual operation of cutting a strand of hair with the razor. Note the position of the hands holding the hair and razor, and the angle of the razor to the hair, which is ninety degrees. The edge of the razor is facing the root—in this instance—and the cut is made by gently pushing the edge towards the root with a slight, firm movement controlled by the wrist.

The only other razor movement is the reverse of the former and that is when the hair is held as before and the razor is turned over so that its edge faces the ends of the hair, or the hand holding the hair, and the cutting movement is made by gently drawing, controlled by the wrist, towards the direction in which the razor is facing. These are the only movements employed in razor cutting and, although the student may think its execution simple, I would add that although only two movements are used there

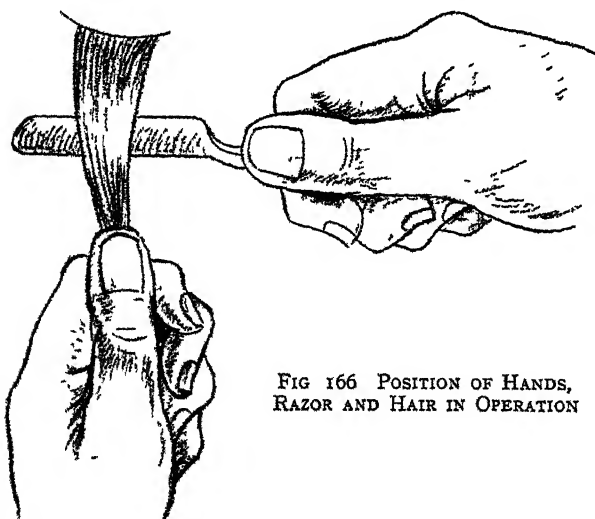


FIG 166 POSITION OF HANDS, RAZOR AND HAIR IN OPERATION

both cases. What is of importance to us now is that the technique of the actual cutting is vastly different, and we shall see how it differs from the scissors cut.

### How to Use the Razor

In the first place we need a sharp razor that will enable the hair to be cut cleanly, so that there will be no drag or pull at the roots of the hair. With a sharp razor there is greater facility for accuracy, because, remember, we have to cut the hair precisely where we wish to remove it, and we may have to cut as fine as removing individual hairs, holding the

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are thousands of ways of using them! It will be attempted here to explain some of these movements.

Whichever particular movement is being made the razor must always be held at right angles to the hair, or parallel to the scalp, so as to avoid any accident of digging the point of the blade into the scalp, I am sure readers will appreciate this warning, together with the reminder that owing to the sharpness of the

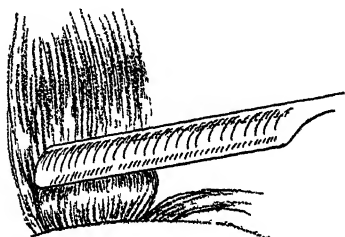


FIG 167 POSITION OF RAZOR WHEN TAPERING NEAR THE ROOTS

cutting edge of the razor utmost care is taken during the whole time the work is in operation

It should now be realized that the razor is never allowed to "saw" the hair, that is, it never moves sideways but is pushed along the surface of the hair, similar to that of the blade of a plane when planing wood. Having got down to the commencement of the razor-cut with the hair wet and a sharp razor in the hand, the sectioning off is as explained earlier. In the nape of the neck the cutting is done with the tip of the blade cutting the hair to the required length whilst still holding the hair at right angles to the head. As you progress towards the crown the middle part of the blade is utilized by inserting the razor into the hair and making two or three pushing and drawing movements. In this way, as each cut is made the razor is turned away from the loose cut hair and is then pointed toward the uncut hair, thus ensuring clean and direct working. When the cutting of each strand is completed it should be held and run through between the thumb and finger tips of the free hand so that you can feel whether the right amount of tapering has been achieved, and whether the proper length has been attained. When the whole head has been treated this way, go over the entire head in the manner explained earlier and test for evenness and taper effect, making any adjustments where necessary.

In the case of very thick hair, when root cutting is required, the razor is used to cut perhaps single hairs at a time, or to cut hair to an extremely short length, and this is where you get an added advantage over the scissors. The illustration shows just how the razor is placed on the hair in position to make the required cut.

Fig 167 shows the razor held so that the tip is inserted into the hair whilst the blade is still held parallel to the scalp. Fig 168 shows you the view looking down, as on a plan, and showing that by the appropriate pointing of the tip toward the strand you have



FIG 168 VIEW FROM OPERATOR'S EYES, LOOKING DOWN

such control as will enable you to cut the hair just where you wish.

One distinct advantage gained by the use of the razor for cutting hair to the new short lengths is that there is very little possibility of getting a "clubbed" effect. It could be said that this was an impossibility, but perhaps it would be safer to say that it would be improbable due to the technique of cutting required. All in all, the razor cut does give a more perfect taper to the head and in a comparably shorter time, than the scissors cut.

That gives you a fairly full explanation of the two techniques involved for cutting hair, but a technique for cutting is not sufficient unto itself. There is required something more, which is a little difficult to explain but can be embraced in the word "experience." It is by constant adherence to the proper techniques explained that a high degree of perfection can eventually be attained. Haircutting—by either method—is a highly skilled operation and is one on which so much of the future of the Craft, and individual, will depend. It requires a considerable amount of time before the "feel" for tapered hair is acquired, but nothing is more certain of your attaining that than by striving for it all the time on the lines outlined in this book.

<sup>1</sup> Readers are referred also to the notes on Razor Cutting in *Gentleman's Hairdressing*, Section III (pp 107-109)

## THE THEORY AND PRACTICE OF SINGEING THE HAIR

Singeing the hair has long been recognized as a branch of the hairdressers' art. Its general practice, however, appears to have become somewhat neglected for some years past. This is probably due to two reasons. Firstly, because hairdressers have not taken the trouble to understand the purpose of singeing;

secondly, because of the unscientific reasons usually advanced by them when endeavouring to persuade a client to have her hair singed.

It is surprising to find that a number of people still stick to the long exploded fallacy that singeing "stops the hair bleeding," believing that cutting makes

## THE ART AND CRAFT OF HAIRDRESSING

the hair bleed, and that singeing should be applied more or less as a styptic

Science has definitely established the fact that each hair is a solid mass of cells, and has no tube or duct through which to "bleed" The hair is not a hollow tube, it is a solid bar or shaft This is an elementary fact of science which should be known to every hairdresser Notwithstanding the "hair bleeding" fallacy, several questions naturally arise Is singeing the hair of any value? Does it have any effect upon the hair which can be considered beneficial? Can singeing be considered as a scientific adjunct to the hairdresser's art? Perhaps the most useful function of singeing is to fuse the ends of the hair and thus prevent further splitting in the length

Singeing is sometimes beneficial In order to understand its value, it is necessary to consider certain conditions of the hair and the effects of singeing upon such conditions It is unnecessary, however, to consider deep-seated and pathological diseases of the human hair (See Section XV, Trichology, for Diagnosis and Treatment of Hair Troubles, pages 479 to 510) Treatment of a fundamental character is essential in such cases if the hair and scalp is to be restored to health Therefore, singeing cannot be reckoned as a complete treatment for diseased hair, but may, and should, be regarded as a necessary part of certain treatments

### Singeing and Atrophy of the Hair

Defective nutrition of the hair may be temporary or permanent, and may give rise to various structural alterations, which may be symptomatic or idiopathic The symptomatic diseases are due to constitutional diseases, and the hair is more or less permanently affected, in which cases singeing may be, and often is, advantageous There is, however, but little hope of a healthy head of hair until the whole body is cured of disease

The idiopathic atrophy of the hair includes those cases in which no general disorder to account for it can be traced. The affections which come under this category are easily observed. For example. (1) The hair may be so brittle that it breaks off with the slightest strain, such as by brushing and combing. (2) The hair may be split in various ways, generally at the ends, into three or four segments, often occurring in long, uncut, or neglected hair (3) A peculiar form of splitting which simulates the attempt to break a green stick, where a parting of the fibres constituting the stick without an actual separation of the broken ends takes place. This condition is known as *trichorrhexis nodosa*. Several theories have been put forward to account for this form of splitting, the most interesting of which attributes the condition to a parasite.

In all cases of idiopathic atrophy of the hair, singeing is distinctly beneficial Cutting the hair, although it often removes the split ends of the hair, more often removes only a fraction of the split portion, or, in cases of very brittle hair, serves only to aggravate the splitting Singeing, therefore can be considered as a more effective and gentle method of removing the split ends In cases of *trichorrhexis nodosa*, haircutting must sometimes result in the scissors severing the fractured portion of the hair shaft, leaving the ends of the hair in a frayed condition, here, again, singeing effectively removes the frayed ends

Where the hair is in a normally healthy condition the relatively harsh action of the scissors, more often than not, results in the infliction of damage to the hair shaft Singeing will repair any such injury

There are also what are usually described as pathological accidents to be overcome, such as various concretions on the hair, vegetable parasites, fungus, and the like Concretions on the hair take the form of little knots on the hair shaft, similar to concretions found on branches of trees and bushes, when this condition exists the hair shaft presents a knotted appearance. These knots are either due to an acute deformation (very rarely found) in the hair itself, or to a vegetable parasite, which growth attaches itself to the outside of the hair shaft These fungus-like attachments adhere firmly to the hair, and if the condition remains unchecked, they multiply very quickly Some of these parasites, however, such as the so-called "chignon fungus," are considered to be perfectly harmless In any case, however, they are most undesirable, and must be removed.

A serious affection caused by a vegetable parasite, however, is *favus*, a most contagious disease affecting the hair and scalp (For the details of this and other diseases of the hair and scalp see Section XV, Trichology, pages 492 to 503) In all cases where there exists idiopathic atrophy, it follows that the condition of the hair must predispose it to attacks by the vegetable parasites The fungus frequently finds a lodgment in the fork formed by the split ends of the hair, and also in the fractures found in *trichorrhexis nodosa*

Singeing should form a part of any and every treatment prescribed as a remedy in the various conditions above described. Singeing, if thoroughly carried out, effectually destroys the fungus and the concretions, thus helping in the cure It is also helpful in pediculosis (nits) in removing the lice from the hair, and preventing the spreading of the nits.

Some hairdressers now use electric appliances for singeing the hair, but since the majority prefer to use the old-fashioned wax taper the latter method is described. It is a simple matter for readers to adopt the technique if they wish to use the electric method.

## LADIES' HAIRDRESSING

### How to Singe the Hair

Following the principle that the greater includes the less, we will now describe the correct method of singeing a lady's long head of hair. The student, having learnt the process, will then be able to deal with shorter hair. Except for the very short hair at the back of the head in severe haircuts, where the hair should be singed over the comb, the dual method to be described is correct in every case. It is important

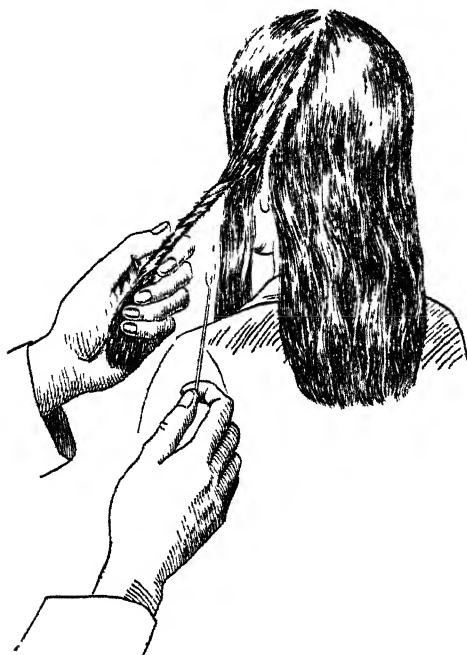


FIG. 169. SINGEING THE HAIR, TWISTING OR ROLLING METHOD

always that a non-inflammable comb be used when singeing.

There are two methods of handling the hair for singeing. These are usually considered as alternative methods to suit the preference or training of the hairdresser. The most commonly used is the twisting or rolling method, in which process the operator rolls strands of hair, and then singes off the points that jut out from the twisted strands. Fig. 169 illustrates this method so well that a great deal of detailed explanation is saved. But the procedure should be as follows:

The hair should first be parted into two sections by means of a middle parting, commencing at the forehead and finishing at the nape of the neck. The hair should then be divided into even and manageable sections, which, in turn, should be grasped firmly by the hand and rolled or twisted as tightly as can be borne. The twisted hair will abut in short ends which jut out along the whole length of the strand. A good plan, and one adopted by many hairdressers, is to take a small brush, and brush in turn each of the twisted

strands so as to bring all the short ends into view, and thereby facilitate the operation. The short ends must then be all carefully singed off, as shown in Fig. 170a. When the whole head has been sectionalized and singed in this manner, the work is complete.

The other method is called the flat or open-handed method, and is effected by following the same system of partings as for the previous method. The sections in this case, however, are not rolled or twisted, but must be kept flat. Having divided the hair as previously directed, first draw the comb down the length of the section. Next slip the two fingers through the hair closest to the head, so that the second finger is behind the section and the other in the front, as shown in Fig. 170. Allow the hand to descend slowly as the hair covering the second finger is singed. The forefinger will extinguish any flame in cases where extra dry and inflammable hair tends to flare up. After

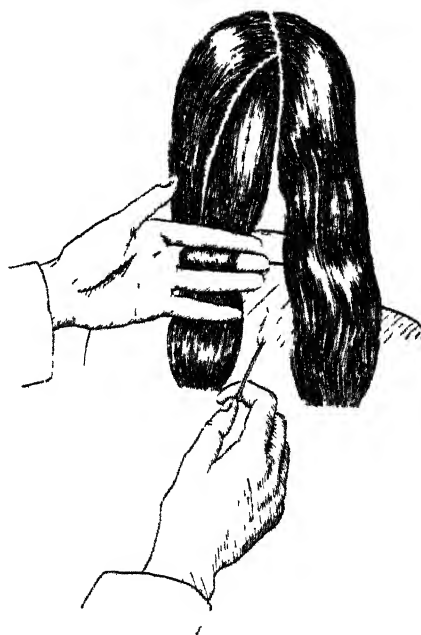


FIG. 170. SINGEING THE HAIR, FLAT OR OPEN METHOD

completing the outside of each section, turn it over and in a similar manner singe the underside. This process should be followed until the head is completely singed, not forgetting the undergrowth!

Practical experience proves, however, that neither of the above methods, if used separately, results in thoroughly singeing the whole of the hair. They should not be considered as alternative methods at all. They are complementary; that is to say, the correct way to carry out a satisfactory singe is to use both methods in combination. The procedure for this system is to sectionalize the hair exactly as advocated above. Then each section should first be singed in the

## THE ART AND CRAFT OF HAIRDRESSING

flat-handed manner as illustrated in Fig 170, after which, but before taking up the next section, re-singe the hair by using the twisted method as illustrated in Fig 169. By this means each section is singed twice, first flat-handed, and, secondly, twisted or rolled, both movements to be completed on each section before passing on to the next.

Constant practice gives the necessary dexterity which enables one to complete the dual process in reasonable time. Special care should always be taken when one reaches the ends of the sections where the hair is naturally thinner. When the singe is completed it becomes necessary to remove the charred black ends of the burnt hair. This is usually effected by rubbing the hair vigorously with a small piece of paper. This method, besides being unprofessional and slovenly, is totally unsuited to ladies' hair, whether long or short. A better and more effective method is to take a piece of ordinary neck-wool, and place it along the forefinger of the left hand, holding the end by the thumb. Then with the right hand pass the comb through the wool until the bottom part of the

comb between the teeth is evenly covered with the wool to the depth of a  $\frac{1}{4}$  in. The hair should then be combed through, as a result of which the unsightly particles of charred hair will adhere to the wool, thereby entirely removing objectionable matter.

### Singeing Short Hair

For short hair, comb the top strand from the front over the fingers, and singe the ends over the fingers. Next take another layer with the comb, and again singe over the fingers until the longer hair is finished, when work can be commenced on the short hair at the back. This is best accomplished by pressing the hair close to the head with the comb, held in the left hand, and singeing the ends that protrude through the teeth of the comb. The very fine hair near the neck may be singed over the comb because the comb will prevent the client feeling any heat from the flame, some hairdressers singe all the back hair over the comb, but students are advised not to adopt this method until they are more proficient, moreover, it has no special advantage.

## SHAMPOOING: ITS PURPOSE AND PRACTICE

Shampooing is often the first duty the young hairdresser is called upon to perform for a client. It is also, perhaps, the oldest of toilet customs. Often, as it is done in many salons to-day, however, it has little value simply because it appears to be such a trivial service that little or no care is taken. Yet it is the basis of all good hairdressing—you cannot carry out a first class permanent wave, set, water-wave or tinting job unless you are capable also of giving a first class shampoo.

What is the purpose of a shampoo? Primarily to cleanse the hair and scalp. How often this simple fact is overlooked! It is only necessary to consider the origin of the word "shampoo" to appreciate that it is something more than a mere washing of the hair.

The word derives from the Hindustani *champua*, meaning *to press* or *to rub*. This meaning should be kept in mind, especially so since many potential clients have taken to washing their own hair at home with various proprietary shampoo washes, not all of which are either beneficial to the hair or to the work the hairdresser may subsequently have to do on the hair. The first essential therefore should be to make it apparent to clients that they are having a professional service—something they cannot do themselves.

Secondly one has to consider the shampoo in relation to certain hair and scalp treatments, that is, in its medicated form. Generally the use of medicated shampoo should be confined to the treat-

ment of diseases of the hair and scalp and the appropriate wash should be used in accordance with the directions of the prescribing doctor or trichologist. There are, however, some simpler forms of disease for which the hairdresser can prescribe from his own knowledge and experience. The safe rule is to leave nothing to chance and to prescribe a medicated form of shampoo only if you are quite certain that its use will be beneficial. This is particularly important if, for instance, one wishes to use a tar shampoo. The use of tar on certain types of scalp would do far more harm than good and might, in extreme cases, set up a form of dermatitis.

Choice of shampoo wash is therefore of importance, and generally it can be taken that the wash should be of a type which is not available for sale to the general public, in other words the material, as well as the skill with which it is used, should be of a professional character. The soapless types of shampoo are not usually considered to be suitable for general salon use, indeed some of them have the disadvantage that they cleanse the hair and scalp too well. In doing so they denude the scalp of certain of its protective oils. Perhaps this is better than failing to cleanse, but it leaves the hairdresser with certain problems in his other work.

Whenever possible the ideal shampoo wash for professional use is a simple solution of pure green soft soap in warm water, but it is essential that all traces of the soap should be rinsed from the hair, otherwise the result will be most unsatisfactory.



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### Back Shampooing

Most hairdressers use the ordinary old-fashioned type of shampoo basins over which the client leans during the shampooing process. Of recent years more and more hairdressers have been using the back shampoo basins, sometimes described as French shampoo basins. These are more comfortable for many clients, especially for those who are fat, but on the other hand hairdressers sometimes claim that they are unable to give such a thorough shampoo in this way. It would seem that this is largely a matter of prejudice but, of course, each master must make his own choice of method for his own particular shop.

The back shampoo basins usually have a curved opening, or sometimes a form of tray, so that the client can lean back in a reclining chair and allow her neck to rest on the edge of the basin. She is thus able to look up whilst her hair is being washed and she does not suffer the discomfort of having soap and water running into her eyes or over her face during the process. So far as the operator is concerned there is little difference in washing the hair and scalp the one way or the other.

### Wet Shampooing—the Method

The method here described may be considered as the standard way of giving a professional shampoo.

Seat the client comfortably, put on the protective gown. Take a clean hairbrush and give the hair a thorough brushing, dividing it into sections and brushing each strand from the roots to the points. Shake any loose hairs from the gown, replace it and place the clean, warm towels in position. Ideally you should have three towels, though this is not always possible. Take one of the turkish towels and place it in position in three distinct movements. First place it on the shoulders, then tuck in the edge at the back of the neck. Draw the spare edge at the right to a position showing it to be free of wrinkles likely to catch and hold moisture, then tuck the free edge into the gown. Repeat this at the other side. Hand the client a huckaback face towel and place the second turkish towel somewhere within convenient reach.

Now turn on the cold water so that it flows freely, but not too fast, through the shampoo rose, then turn on the hot tap and allow the hot water to mingle with the cold. Test with your hand and regulate the temperature by manipulating the cold tap. When you are satisfied that the temperature is right, and not before ask your client to bend over the basin.

Now give the hair a thorough soaking with plenty of warm water before applying any shampoo wash. Lift the hair with your fingers and make certain that every part, including the thickest and longest parts, are well wetted. Now take up the vessel containing

the previously warmed shampoo wash in your left hand and with your right hand over the scalp (you will, of course, be standing to the right) pour a little shampoo wash over the back of your hand so that it trickles onto the scalp over your hand and between your fingers. This ensures that you do not give your client discomfort by the use of wash that is either too hot or too cold and, further, it serves to distribute the liquid soap evenly over the hair and scalp.

Now commence a gentle rubbing and kneading with the tips of your fingers, using both hands and a firm, but not heavy, pressure. Let the fingers of one hand operate in opposition to those of the other hand so that the client's head is not subject to buffeting from side to side. Search through the thickest parts of the hair with the tips of the fingers and make certain that every portion of the scalp, and the length of the hair, is thoroughly massaged and that the soap is worked into a good lather. Add more shampoo wash as necessary, cupping your hand to hold it and rub it into that part of the scalp nearest the basin. When this has been done rinse well and repeat the method.

If the hair is very greasy a third soaping may be necessary. You can then commence the rinsing which must be done thoroughly. Allow the warm water to search out every particle of soap, lift the hair and run the stream of water through it from the scalp in order to achieve your result. When you have done this run your fingers down the length of hair, squeezing as you do so, if the hair is clean and free of soap it will give a faint squeak as you do this.

Squeeze the length and ends of the hair to remove surplus moisture, then take the ends of the turkish towel and lift the client's head so that the moisture does not run. Seat the client upright, give her an opportunity of using the face towel and then rub the scalp gently with the towel, remembering to use the balls of your fingers and not the palms of your hands. Start rubbing in the nape of the neck since most of the moisture will concentrate here and because this part of the scalp will soon become chilled.

When you have rough dried the hair so that the water is no longer dripping, take the second turkish towel and arrange it over the shoulders and continue to rub with the first towel.

With a clean hairbrush give the damp hair a thorough brushing. This serves to stimulate the scalp, speeds the drying, and removes the tangles—besides giving a professional finish to your work.

The hair is now ready for setting or water-waving, or if some other service is to follow, for the dryer. You will have spent very little more time giving a proper shampoo than if you had skimped the job, but you will have the satisfaction of knowing that you've done a good job and your client will feel that she has had service worth paying for.



# THE ART AND CRAFT OF HAIRDRESSING

## DRY SHAMPOOING

### 1. Spirit Lotion Shampoos

The so-called dry, or spirit-lotion, shampoo is rarely employed for ladies' hair. As a cleanser it is inferior to the wet shampoo as previously described. The dry



FIG 171 DRY SHAMPOOING, CORRECT METHOD OF HOLDING FINGERS

shampoo is, therefore, not recommended for general use in the ladies' department. It can be used, however, as a temporary expedient, for example,

when a client has a cold, or as an occasional tonic wash.

For ladies with short hair, the technique for dry or spirit-lotion shampooing is similar to that given in Section III, pages 136 to 139, for gentlemen. For ladies with long hair it is advisable, having freed the hair of tangles, to shampoo the hair nearest the scalp first, when this has been well saturated and lathered, the long hair is gathered up piece by piece until all is absorbed by the spirituous lather. Special care must be taken to use the fingers in a claw-like fashion for the necessary massage (as shown in Fig 171), and to avoid any rotary movements, as these will produce matting of the long hair. The hair should be rinsed over the basin, using a sponge and tepid water.

### 2. Dry Shampoo Powder

Dry shampoo in powder form, frequently sold for home use, is usually a mixture of orris-root and starch, plus a mild alkali. Whilst these dry shampoos may possess a certain efficacy for home use as temporary cleansers, they should never be employed in the hair-dressing salon. Their use has been advocated for the removal from the hair of superfluous grease prior to waving, but, even for such purposes, they are to be condemned as unprofessional and unsatisfactory. They do not clean, neither do they remove oil or sebum, rather do they tend to clog the pores and intensify dandruff.

## BRIGHTENING SHAMPOOS

These—so-called—shampoos cover a large field, including camomile, peroxide, and simple henna shampoos, they can also be used for a wide range of colours. The first two are used principally for brightening up the roots of fading blonde or fair hair, and the henna shampoos are used to brighten reddish shades of hair, to add warm tones to dull colours, or to give a little colour to greying hair without resort to the more complete paste pack. (This is successful only when the white hairs are few.)

Dealing first of all with the peroxide shampoo, which is made up by adding 2 oz. of peroxide of hydrogen and a few drops of 0.880 ammonia to some warm shampoo wash, apply this to the roots with a small sponge, and allow it to remain upon the hair for a few minutes only. Then shampoo the entire head with the remainder of the wash. Where the roots are not darker than the other hair, the entire head of hair may be shampooed with this mixture.

For the ordinary henna, or camomile brightening shampoo the powder is mixed to a thin (but *not too liquid*) paste with soap shampoo wash and the head

is washed with this in the normal way. If brighter tones are required the powder is mixed to a paste of thinnish, but not running, consistency with almost boiling water. It is then applied quickly by means of a flat brush to strands of convenient thickness. The application starts at the back, where the hair is normally darkest and finishes at the temples where the hair is fairest. The mixture is allowed to remain in contact for only a few minutes before being rinsed with plenty of hot water. An ordinary shampoo then follows in order to remove all traces of the paste.

There are several proprietary liquid hennas and brighteners for professional use. These should be used in accordance with the maker's instructions, the method varying slightly with different products.

Another method, used where the roots are much darker than the rest of the hair—as in cases where ladies have had their hair bleached with peroxide—is to add a few drops of 0.880 ammonia to 2 oz. of peroxide of hydrogen, 20 vols., and apply this mixture to the roots only, carefully watching the hair as it becomes lighter until the roots match the colour of

## LADIES' HAIRDRESSING

the other hair. Then shampoo as directed above. The use of a lemon rinse to finish off will leave the hair beautifully soft. This is really a method of bleaching a lady's hair without danger of injury or undue variation of colour, nor does the bleaching of the hair develop, as it does when the hair is not shampooed immediately after the application. The same method of bleaching may be applied to remove dead blackness, or to make the brown colours a lighter shade. Blondes, or those with fair or slightly red hair—in fact, all those pretty shades of hair that are admired so much—may have the roots made lighter with peroxide of hydrogen and ammonia by applying the solution to the roots with a sponge, drying with a dryer, and applying camomile, camomile-henna, or henna from periods of 1 min. to 15 min., according to the shade required. The camomile will leave the hair fair without redness, the camomile plus henna will give just a tone of redness, while pure henna will tone the hair red, varying the amount used in accordance with the shade required. Some pronounced red tones, however, require henna paste to be kept on for up to an hour. (See Section VIII, Hair Colouring and Brightening, pages 361 to 377.)

### Frictions

These are usually prepared ready for use, the principal ones being eau-de-Cologne, Portugal, eau-de-Quinine, and many others bearing the names of well-known perfumes. The friction is given, when the shampooing is finished, by shaking a small quantity of the friction perfume over the whole head, and massaging well into the scalp with the finger-tips. The student is referred to Section XVII, Massage, etc., for detailed instructions as to the correct manipulation required.

## MEDICATED SHAMPOOS

### (a) Direct Application

There are some medicaments that are applied direct to the scalp, and others which are mixed with the shampoo. The first method is mostly used, and includes such preparations as Cade oil, glycerine, scurf creams, and many of the proprietary preparations that come into the category of medicated shampoos.

The hair is divided into sections, the preparation applied directly to the scalp, and the head then covered with a very hot towel for a few minutes. The best method to obtain these hot towels (if a hot-towel urn is not available) is to dip the middle of the towel into nearly boiling water, place one dry end over, and the other dry end under, the centre of the towel, twist the towel as lightly as possible, unwind, and place it over the head for 5 min. A shampoo is then given in the ordinary way, as previously described.

These medicated shampoos may be incorporated into various hair treatments after the hot towel has

been removed. For example, in the case of a vibro massage, where the vibrator is applied to the scalp for 5 min. before shampooing in the usual way.

When using Cade oil, which is particularly useful for scurf treatments, the oil is first rubbed into the scalp as directed, and then a small bone spatula is used to thoroughly cleanse the scalp, using the spatula in a slanting position to press out all the old scurf and the oil from the hair follicles. This treatment, which is completed by a thorough shampooing, is considered excellent for scurf treatment. Sabouraud, the famous dermatologist, recommends this particular treatment for scurf.

### (b) Ordinary Application

Having indicated the most useful of the direct application shampoos, that is to say, where medicaments are applied direct to the scalp followed by a shampoo, a few of the more ordinary medicated shampoos will be dealt with.

Pine tar, coal tar, and similar medicated shampoo washes and powders, are valuable, and, if the directions are closely followed, are to be recommended, especially for conditions due to excessive perspiration and acidity of the scalp. Olive-oil, palm-oil, and pine oil shampoo washes are useful for dry scalps, and will, in addition to cleansing, give back some of the natural oil or grease to the scalp.

Emulsified coco-nut oil shampoo has been very popular. This emulsion enables the valuable constituents of coco-nut oil, to be conveyed to the scalp without the messiness and oiliness of the crude product. The great secret is in using as small a quantity of the wash as possible, and using a large quantity of water for rinsing. If the hair is insufficiently rinsed, a whitish deposit may be left behind, this objectionable feature can be entirely obviated by a thorough rinsing.

Soft soap, curd soap, yellow soap, and various forms of block soap have been extensively used for generations as lathering and cleansing agents for the hair and scalp. However efficacious these may be, a good liquid shampoo wash is decidedly better. Egg yulep is another old-fashioned form of shampoo wash much used by hairdressers, and if well made up, and containing eggs, as it should do, it is to be highly recommended as a wash for the hair. It is well known that eggs are valuable agents in many ways, but, perhaps, of all its uses the egg has an especial effect upon the human scalp and the human hair. The foregoing refers in every case to what is termed the "wet" shampoo, that is to say, where water is required to wet the hair first and to rinse the lather off afterwards.

In every case it is essential to rinse well, rinse again and again till every vestige of the lathering agent is out of the hair. Half of the bad results and unsatisfactory effects of wet shampooing are due to bad

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rinsing Hot water should always be used, with a little cold to finish

"Dry" shampoos in powder form, even if medicated, may be dismissed as mere expedients They neither cleanse the hair nor feed it In fact, generally speaking, they are clogging agents Persons susceptible to colds are often tempted to resort to dry powder shampoos in order to avoid taking cold This is understandable, but, nevertheless, undesirable Large numbers of persons are nervous of taking cold after a shampoo, some asserting that they must never let their hair be wetted

To these clients the "dry" shampoo so called, but really a liquid shampoo made from industrial spirit with appropriate tonic ingredients and perfume added, is the best friend It is used entirely without water, and may be medicated, e.g. tar, capsicum, bay-oil, etc., being added The wash is sprinkled on to the hair until the latter is saturated, and then rubbed well in until a soapy foam appears The rubbing should be vigorous, and the fingers should penetrate

the hair and gently, but firmly, massage the scalp The fingers should be held in claw-like fashion, as shown in Fig 171 Avoid flat-handed rubbing, which is apt to leave the head in a messy state, besides entangling the hair The lather will evaporate, and the hair, which will be left wet, should be dried by a vigorous use of towels All dirt and grease will come off on to the towels, so that small towels are advised for these shampoos If done properly, the spirit-lotion shampoo is best for those who are afraid of taking cold Being spirituous, there is no danger of a cold or chill following In fact, it has often been prescribed as a preventative of colds It certainly relieves headache, especially if eau-de-Cologne is incorporated, and is a general refresher

It is impossible to lay down hard and fast rules as to the frequency of shampooing, or as to what particular wash is best in each individual case As before stressed, this can best be established by experience, and by obtaining the very best shampooing materials from reputable hairdressers' sundriesmen

### THE OIL SHAMPOO

One of the most important duties of the ladies' or gentlemen's hairdresser is the care of the hair itself We do not mean by this the thoughtless rubbing in of all kinds of hair lotions, which, for all the good it does, might very often be omitted altogether, but the proper study of the hair, its nature, composition, and condition of growth These are matters which all those to whom the care of the hair is primarily entrusted must study thoroughly

#### Function of the Oil Shampoo

Shampooing should be considered not only as an essential cleansing process, but also as a curative agent against various disorders and diseases of the hair and scalp Shampooing has been described as an art; it is that and more, indeed, without exaggeration it can be reckoned as a curative art The previous sections have dealt with the ordinary wet, or soap, shampoo, and also the so-called dry, or spirit, shampoo What is perhaps the most modern and useful development of the shampooing art—the oil shampoo—will now be described. This shampoo is not only refreshing and invigorating in its immediate effects, but will be found, if the treatment is continued, to be a cure for certain morbid conditions of the hair and scalp. The oil shampoo can, then, be considered in two aspects, first, as an occasional invigorator, and, secondly, as a remedial treatment.

#### When to Make Use of the Treatment

Let us first consider the circumstances which make an oil shampoo necessary, and when the treatment

should be made use of It should be prescribed in all cases of dry and brittle hair, and also when there is evidence of dry scales

At the side of the hair roots are the so-called fat or sebaceous glands, which normally supply the hair with a certain amount of fat In this way the hair keeps its lustre, softness, pliability, and colour If the skin of the head is too dry these fat glands are liable to cease their function, which is so necessary to the hair The use of ordinary brilliantine in such cases is not always a success, as very often brilliantine is made from a mineral oil, and is not taken up properly by the scalp, it only gives the hair a deceptive lustre Olive-oil and other vegetable oils are, however, absorbed by the hair and skin, and by penetrating right into the fat glands, are thus kept back as a reserve, so that even washing the hair, unless strong soda or ammonia is used, does not remove them entirely The oil shampoo has been proved by experience to be the finest process for conveying oil to the scalp, thereby making up for the deficiency of natural oil in dry and brittle hair.

#### The Method of Application

The oil to be used must be capable of absorption by the scalp, and the surplus easily removable from the hair Mineral oils, owing to their non-absorbent and clogging tendencies, should never be employed for the oil shampoo Castor-oil, olive-oil, or some other pure vegetable oil is therefore indicated.

The oil should always be used warm, as in this condition its penetrative powers are greater The

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thick oil should be poured into a small basin, this is placed in a receptacle containing water, which is then heated. If preferred, a sprinkler bottle can be used, in which case the bottle containing the oil should be placed in hot water.

Before applying the oil it is necessary to prepare the scalp by giving the hair a thorough brushing to remove the accumulation of deleterious matter. Hot towels are then used, one after the other, on the head. The hot towels should be prepared in the same way as for face massage. Wrap each towel successively around the head, press closely to the scalp, and then, after removal of the towels, proceed *very quickly* to apply the oil. Be expeditious in applying the oil to the scalp so that every advantage of the hot towels is secured, that is to say, before the scalp loses its extra receptivity. The most effective method is that of sprinkling the oil on the hair, and massaging it well into the scalp in the manner to be described.

The hair should first be parted into small sections, and then the oil is applied, care being taken that all parts of the scalp receive a sufficient supply. When the whole of the head has been thus treated, the oil is massaged into the scalp by hand. The massage should be carried out as follows.

### Hand Massage : The Proper Use of the Fingers

The fingers should be held stiff, the tips only touching the scalp, whilst the elbows are raised, thus lifting the hands so as to ensure a straight finger movement, as shown in Fig 172. The tips of the fingers make circular movements without being moved too far away. In the case of ladies' long hair, it is, of course, essential not to get the hair too much entangled, and the fingers must, therefore, not be moved along the skin to another place, so that each movement means taking the fingers away from the scalp and putting them down again in a fresh place. This system of massage has to be done over the whole of the head, and continued for several minutes. It should be kept up long enough to give the person thus massaged a feeling of invigoration over the whole scalp. After the rubbing massage, the tips of the fingers are drawn close together in the same way as if one wants to pick up something, and by this movement the skin will be moved and loosened. Both these forms of massage should commence at the forehead and end in the nape of the neck. This dual method of hand massage serves the double purpose of working the oil well into

the skin, and of promoting an increased circulation of the blood to the scalp.

It is often advisable to continue the massage treatment by means of the electric vibro, using the rubber-spiked applicator. Care must be taken that



FIG 172 THE OIL SHAMPOO, CORRECT METHOD OF HOLDING FINGERS

the hair does not become tangled or twisted round the applicator. The method of use is described on page 461.

### The Final Rinse

The hair should now be shampooed in hot water. It is essential that a suitable shampoo wash be used after an oil shampoo, palm-oil or olive-oil shampoo washes being particularly recommended as compatible with the previous use of vegetable oil. If a tar wash is used, be sure to use one containing a vegetable derivative, such as pine tar, but *not coal tar*, because, in addition to being a mineral oil, the latter is an irritant. Rinse well, using plenty of warm water, afterwards drying the hair as much as possible with the towel. It must be pointed out that over use of the mechanical dryer will seriously affect the efficacy of the whole treatment. The oil shampoo or oil cure will restore the hair and bring back its normal lustre and brightness, it also arrests the thinning and breaking of the hair, troubles that are often caused by the scalp being too dry. To be wholly successful, the treatment should be continued over a period of three months, or longer in particularly stubborn cases.

## DRYING THE HAIR

Drying the hair is important, for it can make all the difference to the client's enjoyment, or otherwise,

of her visit to the salon. Few hairdressers to-day use the old-fashioned gas or gas and electric dryers

## THE ART AND CRAFT OF HAIRDRESSING

As a result of the introduction and widespread use of the modern electrical suction type dryer the comfort of the client and operator has been improved. Chief complaint about the gas heated dryers was that fumes were directed on to the client's head and face with the result that she often left the hairdressers feeling slightly unwell. Operators, too, complained of the

dryer. If the blow type of dryer is being used—whether it be a hand dryer with a fixed nozzle or the large dryer with a flexible nozzle—the secret of quick, comfortable service is to start drying the back hair first. Lift this with the left hand and direct the warm air through the strand of hair at the nape of the neck, then repeat this method over the whole scalp. Do not start by drying the ends of the hair. The roots, and the scalp, must be dried first.

During the process it is advisable to brush the hair very thoroughly several times, using a clean hairbrush, this will bring the excess moisture to the ends and hasten the drying process. If the hair tangles during drying, use the large toothed comb and

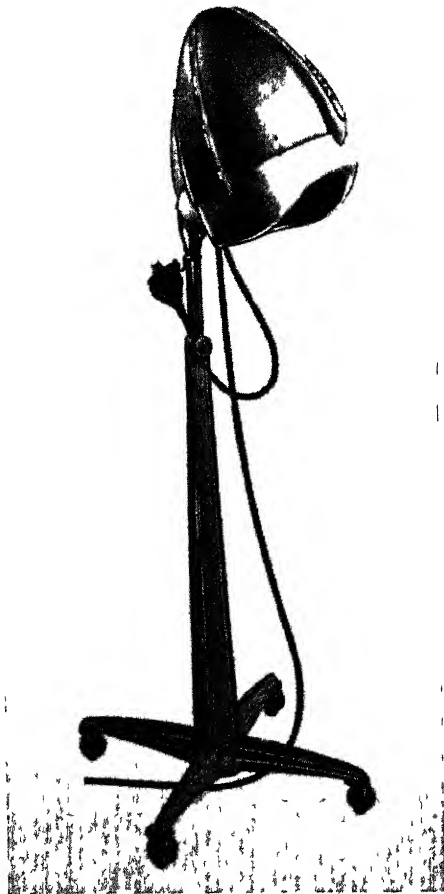


FIG 173 A RECIRCULATING AIR DRYER  
*By courtesy of Messrs Eugene, Ltd*

fumes. Beyond that the concentrated heat was such that the hair and scalp was dried in an unnatural manner, and it cannot be said that the operation did either hair or scalp any good.

With the modern type of dryer these objections do not hold, nevertheless there are several things the hairdresser can do to make the process more comfortable.

### Nozzle Type Dryer

It is assumed that the hairdresser has dried the hair and scalp as much as possible with the turkish towels and, if the hair is not to be set, the next process is to complete the drying by means of an electrical



FIG 174 A CHAIR-ATTACHED MODEL DRYER  
*By courtesy of Messrs Eugene, Ltd*

disentangle it, starting from the ends of the hair and repeatedly combing through until the full length is free of snarls.

### Hood Dryers

A similar method can be followed if you are using a hood dryer or one of the open type dryers with adjustable arms through each of which warm air is

## LADIES' HAIRDRESSING

directed on to the head. Care must be taken, however, when a suction type dryer is used so that the loose ends of the hair do not become drawn into the top of the hood.

If you have set or water-waved the hair, place the dryer in position so that it dries the hair in the most effective way. Fig 363, page 267 shows the correct

against a misdirected stream of air. Place the fingers lightly in position along the trough of the waves and direct the hot air between the fingers in the same direction as the line of the waves, alternating



FIG 175 THE "SOLIS 106" HAND DRYER  
WITH 4-HEAT CONTROL

*By courtesy of Electrothermal Engineering Ltd*



FIG 176 THE "FORFEX" HAND DRYER

Also with four temperatures. Ideal for blow waving

*By courtesy of Messrs John A Fransen Ltd*

position on the head. Once the dryer is placed correctly there is little more to do other than to regulate the heat. It is best to start with the most intense heat because the wet hair will make even a warm draft of air feel cool on the scalp. Then, as the hair begins to dry, the client will feel the heat. At this stage the switch should be adjusted to medium heat—with the latest machines the customer herself can operate a separate hand switch for the purpose—and, finally, when the hair is dry, the heat is switched off and the motor is run for a few moments on cold.

When lifting the hood from the head care must be taken that the hair is not disturbed and, of course, that one does not knock the client's head.

If a nozzle type dryer is used to dry set or water-waved hair skill is necessary to avoid blowing the waves out of position, for the net will not hold them

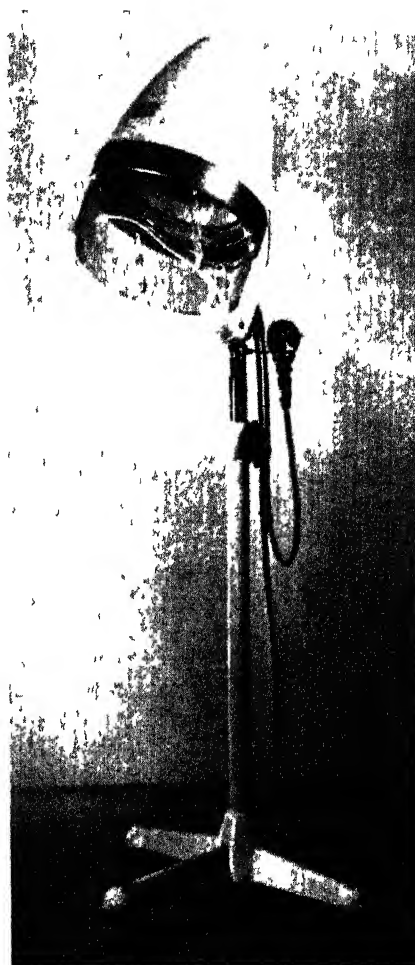


FIG 177 THE "SILINTA" DRYER

*By courtesy of Messrs Wella Rapid, Ltd*

the nozzle position according to whether the waves run left or right.

### Hand Dryer

When doing a "blow-wave" the hand dryer is held in the left hand and is directed in such a manner that it blows the hair into the form of each wave shaped by the comb, held in the right hand. This is a drying method requiring considerable manipulative skill and much practice before attempting to do a client's hair.

### Modern Dryers

Modern dryers are designed to obtain almost perfect air flow over the hair, so that there is little discomfort to the client, while the machine can be so suspended



## THE ART AND CRAFT OF HAIRDRESSING

as to produce even drying without disturbing the hair. This is of paramount importance where the hair is water-waved or put in pli and left to dry under the drying hood. They have made the new methods of setting and fantasy waving possible, since their gentle action enables the work to be done in the wet

state almost in the same position as in the finished dressing. The economy of the current consumption allows for the manufacture of almost silent machines with the total elimination of air noise. Illustrations of modern suction (or "recirculating air") dryers are shown on pages 176 and 177.

### PART III

### DRESSING THE HAIR

At this stage it will clarify matters for the student if we divide the subject of Ladies' Hairdressing into three parts. Parts I and II, which it is assumed the student will have read, deal with the more general, and more elementary, aspects of the subject. Now we turn to the dressing of hair as distinct from general services.

To begin with it is necessary to explain that the term *hairdressing* is used nowadays in a loose and more general sense than hitherto. Used in the correct meaning of the word, it connotes *the actual dressing, or putting up, of the hair*. In order to avoid the confusion naturally occasioned by the modern and more popular application of the word *hairdressing*, many of the leading hairdressers of this country have in recent days adopted the French words *coiffure* and *coiffeur*. The word *coiffure* (pronounced kwa-fyur) means "the style, or arrangement of the hair," and a *coiffeur* (pronounced kwa-fer) is "one who arranges, or dresses, the hair." The word *coiffeur*, therefore, suggests one who specializes in dressing the hair. But many hairdressers who cannot correctly be described as dressers have applied this term to themselves. Designers and dressers who do specialize, and in particular those who set fashion, have now taken to describing themselves as hair stylists. Thus we have three words with but a shade of meaning between them. Each year the difference becomes less pronounced because, although this is an age of specialization, the general standard of Craftmanship has improved. Now there are more hairdressers who can perform the higher branches of their art on growing hair, though few are also qualified *posticheurs*. Those who learnt their Craft around the turn of the century were "all-rounders" and were also well versed in the higher branches of the profession, and were able to arrange and build up most weird and wonderful *coiffures*. Some of these truly artistic *coiffures* are still with us and, given the opportunity of fashion, they would be able to provide some remarkable examples of the hair vogues of the Victorian era. Indeed, many hairdressers who represent more recent

generations well remember the wearisome hours spent in assiduous practice in arranging the *coiffures* in vogue at the beginning of the present century.

It will not be necessary to indicate in this section the technique involved in producing the unsightly and unhygienic chignon dressings of the Victorian era. Neither will it be necessary to give instruction in the production of that somewhat modified form of chignon, with its "pound of sausages" curls, reminiscent of the period between 1901 and 1914.

The more modern *coiffures* are necessarily based upon the short-hair modes. The prevailing fashion is, therefore, taken as a basis for instruction. As has been previously stressed, however, the tendencies of fashion must not be lost sight of, and thus it is necessary to explain the technique of the ultra-modern *coiffures*. The many variations in the short-hair *coiffures* will also be indicated. The student is especially referred to Section V, where the various forms of waving the hair are explained in detail, in order that he may completely appreciate the technique involved in modern hairdressing.

The *coiffures* explained and illustrated in this section have been carefully chosen as representing distinct and important phases of modern hairdressing. It is impossible to foretell exactly what the modes of the future will be, but it is possible to indicate the tendencies of fashion, and, as far as possible, this will be done. It must be emphasized, however, that once the student has mastered the correct method of handling the hair, he will find it comparatively simple to arrange the various styles as required.

The hairdresser never ceases learning, each mode brings with it its own special technique. Fashion must be studied, and fresh modes must be created. The artist will find plenty of scope for creative art, the plodder will find plenty of opportunity for practice.

The purpose of this book is to supply the necessary foundation upon which to build a successful hairdressing career. Before passing, however, to definite technical instruction, it is necessary to hark back to history, so that the student may fully understand the

## LADIES' HAIRDRESSING

present hairdressing modes, and visualize those of the future

### From 1830—a new epoch

The year 1830 saw the beginning of a new epoch in ladies' hairdressing. It will, therefore, be sufficient for the present purpose if these remarks are confined to the ensuing hundred years or so, to show briefly the evolution of hair fashions during that period of time. Earlier modes of hairdressing are, of course, important to the student, and a reference to Section X, Historical Hairdressing, will provide him with some examples of the principal dressings of those earlier times.

About a century and a quarter ago a Parisian hairdresser, Croisat, saved the hairdressing profession. For more than a score of years, hairdressing had been at a very low ebb, and the hairdressers of France and England were all suffering extreme hardship. In fact, it is stated on good authority that in 1830 there remained in Paris only six ladies' hairdressers, and these were on the verge of bankruptcy. The ladies' hairdressers of London, although slightly better off, were also in a bad way. European hair fashions were *non est* as far as the hairdressers were concerned, but in 1830 Croisat introduced his famous "1830 Mode"—several illustrations of which appear in the section on historical hairdressing—as a result of which, the hairdressing profession was given a new lease of life. Croisat, a well-educated man, possessed great general knowledge, was well-versed in the arts of drawing and music, and, above all, was a hairdressing genius. He came into the picture just at that awful moment when French women dressed their hair in the Chinese mode. The Chinese *coiffure* was a flat, simple dressing, so crude, in fact, that the ladies, or their maids, could dress it without the aid of a professional hairdresser.

As has been stated, the hairdressing profession seemed to be dying; it was certainly moribund, when Croisat, young and energetic, stepped into the breach. He was received with great suspicion by his miserable and despairing confrères, and for some time worked entirely on his own initiative.

After a while suspicion was dispelled, especially when Croisat generously offered to teach his confrères his methods. Every week at his own establishment he gave them technical lessons. He founded an illustrated journal of hairdressing fashions, and, later on, published abroad his famous methods of hairdressing. The fundamental basis of his methods was physiognomy, here, of course, his aptitude for drawing was evidenced, suiting the *coiffure* to the face and general build of the client. He formed an academy of hairdressing, accepting only the best hairdressers as active members, and in due time a fine enthusiasm was

kindled in the hearts of the hairdressers of France. The "1830 Mode" and the methods of Croisat soon had their effect upon the English modes, and gradually the prosperity in hairdressing that was overtaking France overtook the profession in this country also. It was the beginning of a hairdressing revolution.

The hairdressing student of to-day owes much to the genius of Croisat, for, doubtless, had it not been for him, hairdressing would have been a lost art.

The "1830 Mode" was a special style, well defined, and it had never existed before. It was a real creation. The principal characteristics of the "1830 Mode" consisted of a middle parting with coques of hair on the top of the head, and bunches of corkscrew curls on either side. In order to conserve the special form of these coques and the curls, Croisat employed light wire frames of his own invention. These modes lent themselves to ornamentation and decoration by means of flowers, ribbons, etc. Forms of light *postiche* also entered into the composition of these dressings, so that both the salon and the workroom were kept busy.

The "1830 Mode" then laid the foundation for the various forms of *coiffures* which followed. The student is advised to study carefully the illustrations of the "1830 Mode" on pages 417 to 419, and to note not only the beauty of the mode itself, but its potentialities. The modern short-hair modes, as illustrated in this section, should be studied in conjunction with it, and it will be noted by the discerning student how nearly the best of the modern *coiffures* approximate to the physiognomic methods of Croisat.

Femininity and natural beauty combined in the 1830 creation so that there was no suggestion of exaggeration or artificiality, yet at the same time a certain element of fantasy almost imperceptibly crept into the style, pointing towards the ideal head-dress for the perfect woman.

After Croisat, there followed a period of romanticism in hairdressing modes. Many of those who sought to emulate Croisat succeeded only in creating exaggerated and fantastic modes, some of which have been erroneously characterized as, and confused with, the original work of the creator. Moreover, the male clients of the Paris hairdressers—mostly, it is true, the more fashionable young men of the highest society—adopted *coiffures* based on the "1830 Mode," and wore head-dresses so fantastically arranged that, about the head, they resembled women. After making every allowance for such extravagances, and the natural reaction of fashion, the artistry initiated by Croisat is still manifested in the best of the modern hairdressing modes.

The later vogue for ornamentation and decoration of various *coiffures* also owed its origin to the *postiche*,

## THE ART AND CRAFT OF HAIRDRESSING

coques, ribbons, and jewels suggested by Croisat in his drawings. Whilst no modern hairdresser wishes to reintroduce *in toto* the "1830 Mode"—for the simple reason that it must be considered as entirely unsuitable for modern requirements—the leaders of the hairdressing profession realize most strongly that the fundamental basis of Croisat's work, namely physiognomy, is as appropriate to-day as ever it was.

The "1830 Mode" soon found its votaries in Great Britain, and when Queen Victoria came to the throne in 1837 many society ladies had adopted Croisat's famous *coiffure*. The popular young English queen, however, had a large following of ladies who adopted a head-dress similar to that of the monarch. The Victorian *coiffure* was a simple dressing with a knob at the back and side curls in ringlets, suitable as a setting for the old-time poke bonnet.

The "1830 Mode," with variations, and the Victorian *coiffure* were the two principal forms of hairdressing until about 1850, when the "Bertha" mode came into vogue. This style of hairdressing comprised a frontal middle parting with the hair immediately behind the parting mounted high upon the head. The back hair was supplemented with considerable *postiche*, worn from the crown of the head and arranged in various shapes.

The "Bertha" *coiffure* was superseded by the chignon modes, in which the mass of the hair was worn in the neck or on the back of the head. First, there were the egg-shape plaits worn *en masse* at the back of the head, then came further variations in chignons, which involved the use of heavy plaits, pads, and frames as supports.

The chignon mode, as the hair mass became higher and higher in position on the head, gave place to a pseudo-chignon *coiffure*, in which the former chignon was worn on top of the head instead of at the neck as hitherto.

Another royal *coiffure* then came into vogue, and was known as the "Princess Mary", this mode consisted of a simple but varied dressing, but always had small curls, which came to a point on the forehead.

The modes which followed the "Princess Mary" *coiffure* tended to become more crude and less artistic, and were generally described as "Bun" modes. The

top and front hair was parted as desired, and the back hair was twisted into a "bun." These buns were sometimes supported with pads or frames, and frequently augmented with thin *postiche*. For evening wear, and for theatre and ballroom, long sausage-like curls were arranged so as to beautify, or to replace, the bun. For general wear, however, the "Bun" mode, withal inartistic and slovenly, maintained its popularity until the introduction of the present short hair fashion.

Despite the ingenuity and artistic merit of the various *coiffures* enumerated above, ranging from the "1830 Mode" to the homely, but less lovely "bun," the hairdresser must perforce in these modern days execute more practicable and healthy *coiffures*. His art must accord with the greater freedom of modern women in general and modern dress in particular.

Moreover, it must be remembered that from 1830 to 1914, women's hair was mostly worn long, whereas it is now mostly worn short. Many modern hairdressers are unable to make coques or chignons, much less execute the more involved forms of *postiche*, although they should be able to remedy the latter deficiency by following the instructions given in an earlier section for the making of the various kinds and forms of *postiche*.

It is possible to create artistic *coiffures*, which will be pleasing and becoming to the wearer of short hair, especially when the fact is remembered that hairdressers have inherited from their predecessors the art of curling and waving (Marcel Mode). This inheritance, together with the fundamentals of Croisat, and the modern technique of permanent waving and water-waving, gives to the student a splendid groundwork upon which to create innumerable *coiffures* which will do credit to the hairdressing profession. Therefore, in the following pages instructions will be given in the technique necessary for the production of many such dressings.

In addition to, and as a necessary part of, these *coiffures*, there is the problem of suitable *postiche* and special ornamentation—especially for evening wear. These and other aspects of hairdressing will also be indicated as the section progresses.

## HOW TO PLAIT THE HAIR

The art of plaiting hair is not so simple to acquire as is generally assumed. It does not consist in merely plaiting three strands of hair into a pigtail. The familiar schoolgirl plait, or the Chinese pigtail, whilst they are examples of plaiting, must be considered as elementary.

The uses of plaiting in hairdressing are manifold, ranging from the simple dressing of the schoolgirl to

the more involved plaits used in the "1830 Mode" *coiffure*. The student is advised to study the illustrations of the "1830 Mode" on pages 417 to 419 and to note the loops, or coques, used in Croisat's masterpiece; the loops, or coques, may be supported by means of wire frames, or they may be plaited and thus be self-supporting.

Plaits may be made in diverse widths and varied

## LADIES' HAIRDRESSING

according to the number of stems, or strands, used. In the following directions the student is given the movements for plaits having from three to fourteen stems.

The number of plaits used for a special dressing will depend upon the length and thickness of the hair, the particular dressing required, and the amount of *postiche* to be added. The technique which follows represents the plaiting of *postiche*. The same principle of manipulation applies also to living hair.

The *postiche* used may be in the form of a series of simple stem switches, or it may take the form of thickly woven and well-secured wefts. For purposes of practice it is important that hair of considerable length should be used, that is to say, not less than 22 in. or 24 in. in length. The lengths will not only give the student plenty of scope for his manipulations, but will also provide experience in handling hair, always an important point.

The number of stems required in the plait will, of course, determine the number of stems for manipulation. If switches are used, the best plan is to insert a series of pegs along the edge of the work bench, or, for small plaits, upon the practice block. The loops of the switches may then be hung on to these pegs as desired.

The hair should be well brushed and combed before commencing to plait. In order to facilitate manipulation, and to keep the hair tidy and free from entanglement, the student is advised to place a paper tube around each stem. Brown paper tubes are simply made to fit according to the circumference of the hair stem or strand. These tubes are slipped over the hair from the loop end and secured by means of fine string. The tubes, which should be about 2 in. in length, are moved down as the work proceeds, and really act as holders for the hair. The plaiting is then proceeded with as follows:

Take *three* stems and fix them, as above directed, to the table or block, place a tube over each stem, and proceed. First take the stem on the right, pass it over the centre stem and under the left stem, and continue to work from the right until the plait is finished.

### How to Make a Four-Stem Plait

Pin the four stems to the table as before, and, always taking the stem at the extreme right, pass over one, under one, over one, continuing thus order to the end. This four-stem plait is a very useful one indeed, as many designs can be made with it.

### How to Make a Five-Stem Plait

Take the stem at the extreme right, and pass over the next stem and under the next one. Then with the left hand take the stem on the extreme left, and pass under one and over one. This can be remembered

quite easily, and is taken as follows: right hand over one, under one, left hand under one, over one. This arrangement is continued to the end.

### How to Make a Six-Stem Plait

Place three stems on the right, and the other three stems on the left. Then take the stem on the extreme right, and pass over two and under one; with the stem on the extreme left pass under two and over one, continuing this arrangement to the end. Plait as tightly or as loosely as the design requires.

### How to Make a Seven-Stem Plait

Place four stems on the right, and three stems on the left. Commence with the stem on the extreme right, and pass over two and under one, with the left hand pass under two and over one. Continue passing over two and under one with the right hand, and under two and over one with the left hand until the finish.

### How to Make an Eight-Stem Plait

Place five stems on the right, and three stems on the left hand. Then commence over two and under one, over one and under one with the right hand, and under one, over one, and under one with the left hand until the plait is finished.

### How to Make a Nine-Stem Plait

Place five stems on the right, and four stems on the left. Commence with the right hand as before, and pass over one, under one, over one, under one, with the left hand pass over one, under one, and over one until the work is finished.

### How to Make a Ten-Stem Plait

Place six stems on the right, and four on the left. Always remember to commence with the right hand. Now take the extreme stem at the right and place over two, under two, over one, under one, the stem at the left being passed over two, under one, over one. By this time the operator will begin to appreciate how useful it is to have the stems neatly covered with the paper tubes.

### How to Make an Eleven-Stem Plait

Place six stems at the right, and five at the left. Commence with the extreme right stem by passing over two, under one, over one, under one, over one. From the left, pass over two, under one, over one, under one, and so on.

### How to Make a Twelve-Stem Plait

Place seven stems at the right, and five stems at the left. Commence from the right by passing over two, under one, over one, under one, over one. From the

## THE ART AND CRAFT OF HAIRDRESSING

coques, ribbons, and jewels suggested by Croisat in his drawings. Whilst no modern hairdresser wishes to reintroduce *in toto* the "1830 Mode"—for the simple reason that it must be considered as entirely unsuitable for modern requirements—the leaders of the hairdressing profession realize most strongly that the fundamental basis of Croisat's work, namely physiognomy, is as appropriate to-day as ever it was.

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### How to Make a Five-Stem Plait

Take the stem at the extreme right, and pass over the next stem and under the next one. Then with the left hand take the stem on the extreme left, and pass under one and over one. This can be remembered

quite easily, and is taken as follows: right hand over one, under one, left hand under one, over one. This arrangement is continued to the end.

### How to Make a Six-Stem Plait

Place three stems on the right, and the other three stems on the left. Then take the stem on the extreme right, and pass over two and under one, with the stem on the extreme left pass under two and over one, continuing this arrangement to the end. Plait as tightly or as loosely as the design requires.

### How to Make a Seven-Stem Plait

Place four stems on the right, and three stems on the left. Commence with the stem on the extreme right, and pass over two and under one, with the left hand pass under two and over one. Continue passing over two and under one with the right hand, and under two and over one with the left hand until the finish.

### How to Make an Eight-Stem Plait

Place five stems on the right, and three stems on the left hand. Then commence over two and under one, over one and under one with the right hand, and under one, over one, and under one with the left hand until the plait is finished.

### How to Make a Nine-Stem Plait

Place five stems on the right, and four stems on the left. Commence with the right hand as before, and pass over one, under one, over one, under one, with the left hand pass over one, under one, and over one until the work is finished.

### How to Make a Ten-Stem Plait

Place six stems on the right, and four on the left. Always remember to commence with the right hand. Now take the extreme stem at the right and place over two, under two, over one, under one, the stem at the left being passed over two, under one, over one. By this time the operator will begin to appreciate how useful it is to have the stems neatly covered with the paper tubes.

### How to Make an Eleven-Stem Plait

Place six stems at the right, and five at the left. Commence with the extreme right stem by passing over two, under one, over one, under one, over one. From the left, pass over two, under one, over one, under one, and so on.

### How to Make a Twelve-Stem Plait

Place seven stems at the right, and five stems at the left. Commence from the right by passing over two, under one, over one, under one, over one. From the



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left pass over two, under one, over one, under one, and so on

### How to Make a Thirteen-Stem Plait

Place seven stems on the right, and six on the left. Always commence from the right hand, and plait over two, under one, over one, under two. From the left, pass over two, under one, over one, under one, and so on until finished.

### How to Make a Fourteen-Stem Plait

Place eight stems at the right, and six at the left. Always commence from the right, and plait over two, under one, over one, under two, over one. From the left, plait under two, over one, under one, over two, under one, and continue so to the finish.

The above examples should give the student sufficient ground upon which to work. Constant practice

is essential. In addition to its uses in ordinary, historical, and fantastic hairdressing, plaiting may be employed for advertising purposes. For example, a basket of hair may be made up for window display. The student must remember that in basket-work he must manipulate his plaits by commencing with the stem at his right hand, and that he must always plait only under one, over one, under one, over one, from the left hand. The student should also plait a little tighter with the left hand than with the right to make a plait of four or five stems. The plait is sewn to a thin piece of whalebone to keep its shape, and then it is stitched on to the plait basket.

There is no end to the variety that may be accomplished with plaits and whalebone for window display. For example, a house or a small motor car may be formed, plaits can be made also in hair of various colours, all of which make a very attractive draw to the windows.

## HOW TO PLACE "POSTICHE" UPON THE HEAD

Under this heading *postiche* connotes fringes, semi-transformations, transformations, scalpettes and wigs. The first consideration in placing a transformation or a wig is whether the *postiche* is the same colour as the lady's hair, because if it is not, great care must be exercised in order that the client's hair is thoroughly brushed right back so that no stray hair of her own will be showing. To accomplish this, it will be found advantageous to use a net which is placed over the entire hair.

The varieties of *postiche* in the order named will now be dealt with, commencing with the fringe, which must be a perfect match in colour to the lady's hair, as quite a lot of this hair will be showing. It is presumed, first of all, that a small curly fringe without a parting is to be placed upon a head with long, or fairly long, hair.

The first thing to do is to secure the long hair at the back of the client's head in the desired position. Then divide off a section of hair on each side from the temples to the ears, carefully place the fringe into position on the front of the head, and, with an invisible pin, make it secure. This is best effected by taking a section of the lady's hair with a very small piece of the fringe *postiche*, and fixing the two together in the centre of the head, having thus secured the fringe, repeat the same process at the ends. Now take the lady's hair, which has already been divided at the sides, frizz it a little at the back, brush it over the ends of the new fringe, and finish the work by taking the tail comb and adjusting the curls to the face, according to the desires of the client. The back hair may be dressed in any style, according to the *coiffure* and to the quantity of plaits or coils required.

The next example will be a fringe with waved hair extending to the ears. The student will proceed here in precisely the same way as indicated above, with the exception that the lady's hair is not divided at the temples, because, in this case, the fringe has waved ends deliberately designed to cover the sides of the hair. The sides, however, must be made to look very natural, because they may be seen even when the lady is wearing her hat, the proper way to treat them is to frizz them slightly underneath, and very lightly brush the top of the hair with a little oil or brillantane. The *postiche* is placed into position, and then a slight division is made in the lady's hair so that the offending ends may be tucked in, finally giving careful attention to the curls upon the forehead, which should be arranged in a natural manner.

### How to Place a Semi-Transformation

The semi-transformation is probably the most popular piece of *postiche* ever made, no doubt because of the fact that semi-transformations are made in every conceivable design and weight, including the pompadour mode, partings on either side, partings in the centre with or without crown, and varying in weight from  $\frac{1}{2}$  oz upwards. The method of placing a semi-transformation on the head is as follows. First of all divide off a small, narrow section from behind the ears to the neck, these sections are for the purpose of covering the springs that are fastened together at the back to keep the *postiche* in position. Then comb and brush all the hair towards the back and fasten it into the desired position, i.e. high, medium, or low.

Sometimes a section of the client's hair can be seen

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at, or over, the temples. Where possible, this hair should be used to complete the dressing, as with a fringe *postiche*, previously indicated. The hair should be curled, so that it may be brushed over the semi-transformation when the dressing is completed. This will tend to give the whole *coiffure* a more natural effect.

Having completed the various preliminaries, place the semi-transformation in position on the front of the head, take the springs at the back, which are usually fitted with a hook and an eye, and fasten them. The *postiche* is now ready for dressing. Supposing, for example, it is to be dressed with the hair going back over the crown, the hair is dressed into position first, and the sides are then thoroughly combed and placed into position. The student should constantly examine the work in the mirror to see that the sides are equal in fullness and nicely brushed into position, and the *postiche* brush should be used for this purpose. The front position of the *coiffure* is then dressed as desired.

At this stage it is necessary to emphasize the fact that the front of the client's *coiffure* is always the most important. The front of a lady's hair is that part of her *coiffure* which is noticed first when she enters a room, and therefore, however elaborate her back hair may be dressed, it is relatively of minor importance compared with the front hair.

### How to Dress a Full Transformation

The correct placing of a full transformation upon a lady's head may be entirely different in some respects from the placing of a semi-transformation, for example, a full transformation may be totally different in colour to the lady's hair. None of the lady's hair must be allowed to show. The natural hair is first combed to the back of the head and there made secure. This may be accomplished in several ways, if, for example a chignon, coil, plait, or any other *postiche* is to be worn, it may be advantageous to comb the hair towards the back, and fasten in the centre in whatever position is preferred—high, medium, or low. If, on the other hand, a lady desires to retain her usual style of hairdressing, the correct method would be to take half of the hair, dividing it from the front to the back, cross the hair from the left side back over to the right, and make it secure with a pin, afterwards take the hair from the right side back over to the left side, and then make that secure also.

A net is now placed over the head in order to keep any short hair from protruding underneath. When this phase is finished it may be necessary to place a little powder on the lady's forehead. All is now ready for the placing of the transformation, which should be adjusted correctly and placed at the exact

position on the forehead, afterwards making it secure by means of the hook and eye fastening at the back.

If the *coiffure* is to be built up into a high design, it will be best to take up the hair first, and place it into position on top of the head, then dress out in the same manner as for the semi-transformation. If it be desired to dress in the cross-over mode, make a division in the hair at the centre of the neck, and treat it as an extended side, taking the hair from the left to the right and then *vice versa*.

In addition to the general appearance of the *coiffure*, the short, curly hair at the temples, sides, and neck should be combed and fluffed to such softness that it is almost impossible to detect that it is not growing upon the head. The short, curly hair must also be so arranged as to lie snug to the face after the manner of the delicate natural fringe hairs.

Having correctly placed the dressed transformation into the desired position, the next consideration is the proper placing of additional *postiche* at the back to complete the *coiffure*, as well as the placing of ornaments, whatever they may be. But, in reference to the *postiche*, it must be impressed upon the student that wherever a hair-pin or a grip is employed to secure the *postiche* in position, the hair-pin, etc., must not in any circumstances be allowed to show. The best method of obviating this is to place the hair-pin in the hair in the opposite direction to that it is intended to go, then bring the pin right over to the desired position, and push it at the same time, giving the point an upward turn so that it will not protrude into the scalp. If it should be a plait, coil, or chignon, the student will find several designs of fasteners (Figs 23, 24, and 25) on pages 35 and 36 of this book.

In cases where a swathe or swathes are worn over the top of the front of the head, always arrange for the centre of the swathe to be fixed in the centre of the head, as this allows the loop of the swathe to be placed at the back unseen. If a swathe is to be placed at the back, see that the centre of it is placed in the centre of the back of the head, and that the loop of the swathe is hidden under the hair on top of the head. This can be easily accomplished by the aid of a hairdresser's bodkin. This instrument is made in either celluloid, horn, or tortoiseshell, it is usually about 6 in long and  $\frac{1}{4}$  in wide at one end, and graduates to a point at the other end. Near the broad end an oblong hole is made about  $\frac{1}{8}$  in wide and approximately 1 in long. Probably this simple instrument is one of the most useful tools for decorating and fixing *coiffures* that can be imagined. For example, in the case of the aforementioned *coiffure*, the swathe is threaded through the aperture, and is carried to its proper position by simply pulling it through the rest of the hair. Again, if it is desired to

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decorate the *coiffure* with tulle or net, simply thread the tulle or net through the bodkin, and pass the bodkin through the hair where it is desired that the material shall not show. Now place the material where it is required to be seen, then take it through the hair, and bring it out again where desired, thus, if it is desired to thread the entire *coiffure*, it may be done in the aforesaid manner. Again, if it is desired to have some ribbon over the head with tassels hanging over the ears, sew the first tassel to one end of the ribbon, then thread the other end of the ribbon through the bodkin and pass underneath the hair near the ears, pulling it out again in a line with the temples. The ribbon protrudes through the hair to show over the top of the head, and then it is passed through the

hair again to the other ear, when the second tassel may be attached or, if so desired, further decoration with the ribbon may be continued.

Also much can be done with the aid of a few curls, these may be placed on any part of the head in a natural manner and in such a way that people wonder where they come from. Tiaras that have a cord or elastic attached are frequently employed, and are fixed as follows. First place the tiara in its position at the front of the head, then thread the cord or elastic on one side of the tiara through the bodkin, and thread through the hair, then do the same with the cord on the other side and tie the two ends at the back. All sorts of ornaments and jewels may be secured in a similar manner.

## PRINCIPLES OF HAIR STYLING

It is not easy to define hair styling. Broadly it is the art by which we cut, fashion and mould the hair to fit the shape of the head, so as to emphasize good features and disguise faults. It is the art by which we effect a finish to the general appearance of the wearer and create a design that is both practical and individual. Quite a tall order!

Obviously individuality and practicability are two main planks on which one bases the foundation of building up a clientele. We will see how this fares when dealing with certain features varying by degrees among different people.

The competent Craftsman should be able to "size up" a client at first glance. Naturally this ability is one that is as important to possess as is the correct technique for actually carrying out the work. It may be compared to diagnosing. Prescribing and dispensing follow.

First, the diagnosis. This is impossible to carry out if you see a new client for the first time when she is sitting in your salon awaiting your attention, hairdressers sometimes go into the cubicle and find that the client, whom they have not even seen before, has been prepared by a junior assistant, or perhaps even shampooed. And, surprisingly, the hairdresser has proceeded with the setting without any idea as to the client's height or figure. This may have taken place even at the conclusion of a permanent wave, still without the complete picture of the client!

If such a thing has happened, then the artistic hair stylist should remove gown and towel and ask the client to stand up so that the height, shape of the head, neck, ears and general appearance might be observed from a normal position. This is how we diagnose to see whether the hair should be dressed fully at the ears or not, or to cover a portion if necessary. The neck may be long and require the

hair to be dressed rather low, or it may be necessary to dress the hair off the neck if the client is short. These points are often noticed when the client has merely walked a few steps to the chair in which she is going to sit. In later discussions on various points about her new *coiffure* she is surprised that so much has been seen in so short a time. This gives a client added confidence.

Having diagnosed, we then prescribe the most suitable style for the client to wear, and dispense by carrying out the dressing to the best of our ability. That is putting the matter in its simplest form, but we shall find it most interesting to study the reasons for, and against, certain points as they arise.

The reader may by this time have come to the conclusion that there is so much to understand that it may not be possible to do all the necessary preliminary "sizing up" and go through with all that has to be done for a client. This part of our Craft should reveal to us just how important we are. It is the most intriguing part of our whole function as hairdressers. It calls for observation in no small degree. The finest way of exercising this faculty is to observe the women's heads seen in the usual spheres of life. Walking along the streets, in buses, trains, at the dance or theatre, you will soon begin to work out how you would alter something which you see to be definitely wrong about a head. It is amazing how many women do wear their hair wrongly. Standards vary, of course, as do opinions, but one cannot help but notice how one would dress "that" head if and when one had the opportunity.

Do not, however, go around with the idea that every woman has something wrong with her hair style. Rather think in terms of how you would improve styles. By doing this you will find it so much simpler to diagnose for your clients.

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### The New Client

When attending a new client do not immediately try to think of new and strange ways of dressing her hair in order to impress, it will be a far greater help to decide on the fundamental principles, as outlined, and then the shape of the *coiffure* practically decides itself. The next point, then, is to find out the client's likes and dislikes, for, after all, she will have some idea of what she would like for herself. We may discover that she has a special preference for a certain style she has seen in a film or picture magazine and, with our own diagnosis, we can help her in adapting that particular style to suit her particular features. Or, as sometimes does happen, we may have to point out tactfully, that such a particular style would not be suitable for the reasons which we may suggest. We would then find a ready listener for our own version of what she should wear.

Invariably one finds that in order to carry out the styling it is absolutely necessary to cut the hair into a more amenable shape so that the operation may be carried out successfully, and once the client understands that the person giving the advice is fully conversant with her needs there will be no refusal to have her hair tapered. Rather she will begin to understand the necessity for this when she sees you placing her hair where it should go.

So far we have dealt with the physical form and looked upon the hair as a medium for decorating or framing the face and head. Now we come to a more subtle phase of hair styling, for clothes and hats. It is obvious that a day *coiffure* will not be suitable for the theatre when a more formal evening dress is worn, colour and material will have a deciding influence on the whole theme. To give an example of how strong an influence the dress can be, it would perhaps be an advantage to carry out an imaginary test. Let us imagine then that we have dressed a lady's hair when she has been wearing a tailored suit. Most likely the *coiffure* would be neat and close-fitting to the head, which would make a pleasing picture, but on changing to a dinner gown the dressing would be inappropriate! Now the physical figure has not changed, neither has the hair, yet there seems to be something amiss with the picture now confronting us! We realize that the colours, shape, length and design of the dress have thrown the *coiffure* right out of perspective, it has been made to look wrong. In forming this new picture in our minds we can perceive that an entirely different dressing is needed, with perhaps the added use of *postiche* to build up or fill out the head to conform with the dress. But as we are dealing with the "line" of the head only at this moment we must think in terms of contour and profile to build up our picture.

We saw that in the suit a close-fitting style was

appropriate, but in a lovely dinner gown the same dressing seems to be hard, flat and uninteresting. What do we do now to effect the required change? This is where artistry comes in and the hairdresser calls on his creative ability to design a style to harmonize with the gown, for here is an opportunity to create more for suitability than for practicability. Obviously when a lady is going to attend an important function she arranges everything so that she looks her very best and nothing is spared in the way of dress, jewellery, cosmetics, perfume and flowers, so that it is conceivable that she will require her hair to be at its best to complete the ensemble. Now the hairdresser really comes into his own. He may decide that soft curls or a "bang" may be dressed and, in short, will create a style calling for all his imagination and artistic ability.

### Shoes and the Hair Style

Although very little attention may sometimes be given to shoes they are very important when designing a style, for the simple reason that they can so easily affect the apparent height of a woman. A client may appear to be of normal or average height in high-heeled shoes and her hair will be dressed accordingly, but when she changes to low-heeled shoes the *coiffure* loses some of its effect and appears to "miss". Women's shoes can vary as much as from two to three inches in the height of the heel and this must be borne in mind by the hairdresser. It may be found that a client is tall and you may begin to think of a design which will tend to flatten the top of the head and at the same time dress the hair fully around the neck to balance her height. This is quite correct, but what if she was wearing very high-heeled shoes and on another occasion she wore flat heels? Obviously her hair style would not appear quite so suitable as when you first designed it. Three inches or so could make a tremendous difference. In the case of a client with extremely thin, fine hair who desired to look a little taller, obviously the thing to do was to dress her hair closer to the sides of the head and well up, with a thick coiled piece on the top, leaving her neck uncovered to give the illusion of height. But her hair being so soft and "lifeless" wasn't of the kind to stay in such a position for very long. When she was asked what type of shoes she wore, it rather amused her and she replied that she always wore flat heels. Asked whether there was any particular reason she said not. She was told that if she began to wear higher-heeled shoes her hair could be dressed on lines to achieve the desired effect. By simply dressing the hair flatter at the sides and nape of the neck the whole ensemble was altered without back-combing and keeping the front hair piled up high. With the higher-heeled shoes she subsequently wore her

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"height" has increased and so had the stylist's reputation

### Styling to Suit the Hat The Main Shapes

Hats, too, have a deciding effect on the most suitable type of *coiffure*. When one considers the various changes brought about by milliners it is easy to understand that hair styles, too, need varying. Now for a psychological point. Women are prone to follow the whims of fashion, hats change invariably with the seasons and these changes are followed by women with little apparent thought about suitability. This is very evident wherever one goes. Usually a fashion is set by a film star or society lady for whose individuality the shape and line have been designed. This is all very proper and the original hat is most likely by an exclusive designer. The milliner has taken into consideration all the points which are common to both hats and hair styles. Incidentally the milliner has far greater scope than we have, for he selects his materials both for their texture and colours, whilst the design he executes is made by hand and stitched to hold, making a seemingly delicate structure really durable, whereas we, when designing, can only work on the material provided. Of course we have various ways and means of improving the hair, but even this is far short of being able actually to select from stock the type and texture we require.

There are times when a client is going to wear a special head-piece as, for instance, at a wedding or cocktail party, or for the numerous functions where women wear exotic things about their heads, and a special hair-do is required. Here the hairdresser has to work mainly with the picture of the head and his limits are confined somewhat by the shape and design of the hat. He will try to bear in mind that after the function is over the hat will be removed but the hair will not. So he has to be creative and at the same time, to a certain degree, practical.

To get down now to the more usual type of hat worn by a client, we find that the fashions change without any consideration whatever as to how the hair is going to be worn. The fashion is followed almost blindly in attempting to emulate others, and it is on the next visit to the hairdresser that the client may make certain stipulations about her hair style and these have to be taken into consideration.

The main differences are roughly concerned with the angle of wearing the hat, and how far it goes on the head, and which parts of the head are exposed. These are the features for which we have to design. If the hat is of the type worn on top of the head and slightly tilted over the brow, then the most suitable style would be that which allows for short curls, well brushed out, forming a cascade from the crown of the head. This would be a point just about where

the back part of the hat finishes. The curls would then run down to a fine point at the nape of the neck. This would give a very nice and becoming effect, especially if coloured feathers are worn in the hat. Another way to design for this type of hat would be to shape an accentuated "V" roll from where the hat lies, finishing in a point at the nape. You will realize now that for the present mode of fashion the hair should be drawn in toward the centre of the head, forming an elongated line down the centre of the head. Providing this is borne in mind, you will have a general idea for creating hair styles for this fashion in hats.

Another popular shape of hat is worn more to the back of the head, exposing the forehead line. Here it would be found suitable to dress the very front hair, which is left uncovered, into a waved "bang" or fringe. Not the flat type of fringe, for this would show a gap between it and the hat brim, obviously the "bang," which is built up about half an inch high before it comes down over the forehead, would be far more suited, as it would then hide the brim of the hat. Another way of dealing with this kind of hat would be to dress the front hair quite flat and straight back to about three inches from the forehead line, this would be most suited to the woman with a low forehead line, as a fringe of any kind would only accentuate this and make the forehead seem even shallower.

There has been a tendency to return once again to the hat which comes down well to the front of the face and covering about half or all of the ears, and here we see a return to hair styles which, instead of being dressed up at the sides of the face, have the hair brought down to fall on to, and in front of, the ears.

This roughly covers the main types of hat which you will be called upon to consider, and it is an excellent guide on which to base the technique of hair styling. You will find practically all other kinds of hats fall somewhere between these three main types, and for the more exotic shapes you will dress and place the hair as you think most suitable.

### The Shape of the Head, and the Features

Now we will deal with the various shapes and features of the heads which we will be called upon to attend to in the normal course of events. Here the hairdresser will, more or less, fulfil the part of an optical illusionist. His will be the task of, apparently, altering the shape of heads by his manipulation of the hair to give a more pleasing effect to the appearance of his clients. At this stage it will be appropriate to stress the importance of a knowledge of sketching and modelling. Sketching, of course, is the more simple as it requires only pencil and paper.



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(See Section VII—Art as Applied to Hairdressing) The student can make sketches of heads and set about altering the fundamental shape by sketching in the hair where he thinks it most pleasing. With modelling you get the third dimension and this, of course, is far more important, for here the student

the effect of lines placed at different angles so that they seem to alter the overall shape of the figure in which they are contained. We will take the ordinary square and see what these lines do to it.

You will see that in the three figures the square seems to take on different shapes when the angle of

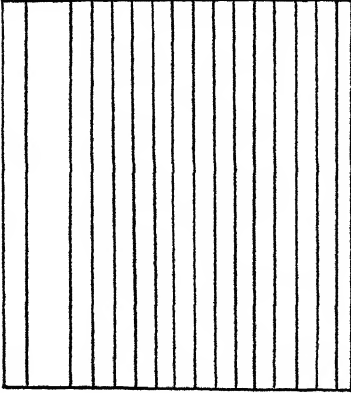


FIG 178 BY INSERTING VERTICAL LINES THE SQUARE TAKES ON A LONGER SHAPE

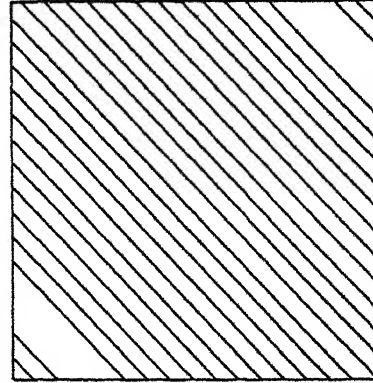


FIG 180 DIAGONAL LINES GIVE BREADTH AND BOLDNESS TO THE SQUARE

can actually form the head and the features, giving them depth and character. A cheap and easily acquired medium for modelling is plasticine, or ordinary modelling clay, and students can practise

the lines inside are varied. In Fig 178 the shape seems to have been lengthened and narrowed and in Fig 179 it appears to be wider and shorter, whilst in Fig 180 breadth and boldness are suggested. Yet

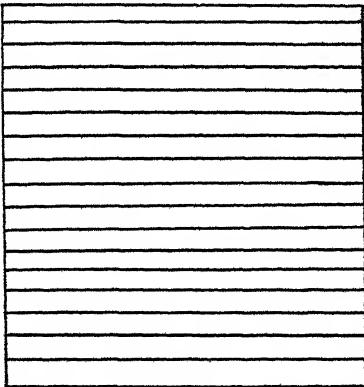


FIG 179 HORIZONTAL LINES MAKE THE SAME SQUARE APPEAR WIDER

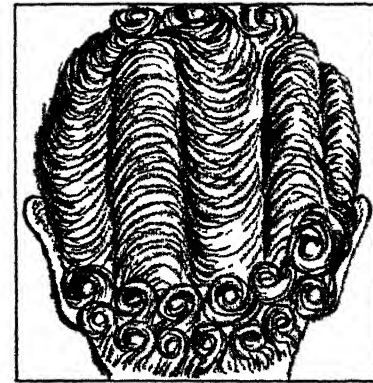


FIG 181 VERTICAL WAVES REDUCE WIDTH OF WIDE HEAD

forming various shapes of heads, noses, lips and ears in many different styles, which will entail many of the various combinations he may meet in his hairdressing career. All this will give him a strong familiarity with the problems he will encounter in the salon.

Let us consider the round head which seems to set so many people an awkward problem. Firstly it is necessary to have the hair shaped finely; a light shape is required since this shape of head usually tends to heaviness, which is to be avoided at all costs.

In the illustrations (Figs. 178, 179, 180) you will see

all three squares are of the same dimensions, although a glance at the three figures together gives the illusion of three different shapes.

This same illusion can be translated into hair styling when dealing with the squarish type of head, but here we use waves, with their crests as lines, to give the illusion we require. You will see how the angle of the waves seems to alter the contour of the head.

The drawings are all of the same head in each instance and the positional angles appear to make the shape a little different in each case. In Fig. 181 the



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waves have been set in an upright position which make the head appear to be longer and narrower. These waves are easy to keep in place if the back of the head is shown to the client and it is explained

utilize the "V" roll, which is a beautiful shape, and keep the crown hair swept well across the head, as shown in Fig 184, or as shown in Fig 185, where the hair has been drawn well in to the middle of the

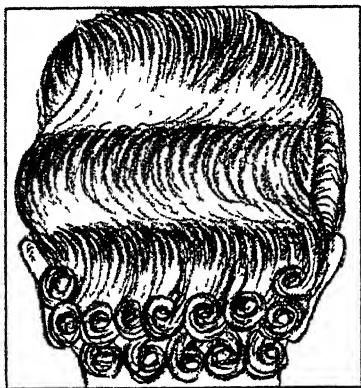


FIG 182 HORIZONTAL WAVES WIDEN A NARROW HEAD

that she combs the back hair in the manner in which it is set

In Fig 182 the same head had been set with the waves in a horizontal position and we cannot escape the fact that they make the head appear to be square, heavy and cumbersome. But in Fig 183 the waves have been set at a more moderate slant which, although they discount the squareness of Fig 182,

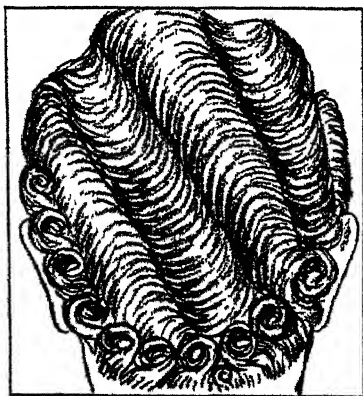


FIG 183 ANGULAR WAVES EMBOLDEN THE BACK OF THE HEAD

give slightly more roundedness than in Fig 181. So you see how we set about getting away from the heavy squareness and can vary the effect from time to time. It isn't always necessary to create waves at precisely the same angle for the same client who may desire a slight change occasionally, you may vary the angle of wave anywhere between 40 and 90 degrees, as you may think fit, whilst you place your curls to fit in with the contour, without detracting from the theme in general.

Another way of dealing with a similar head is to

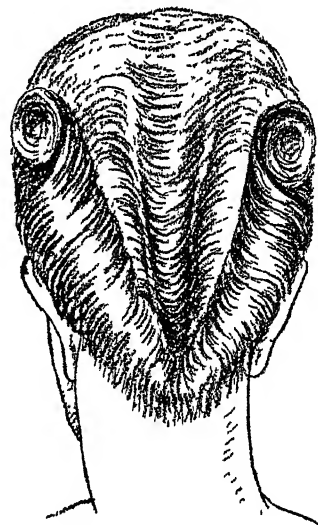


FIG 184 ANOTHER TREATMENT FOR THE BACK OF THE HEAD

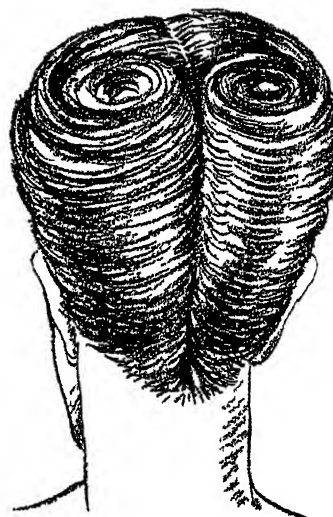


FIG 185 ADDED EMPHASIS FOR THE BACK

back. This is achieved by standing to the left of the head, the hair is combed slightly up towards you, and then from the left of the head it is all brushed up over the hand to form a long roll with its edge running down the centre of the back, thus apparently reducing the width.

You see the technique of the optical illusion employed in yet another example of dealing with the square in Figs. 186-187. These will afford the student ample scope for creating his own designs on paper which, later, may be applied to heads of hair.

## LADIES' HAIRDRESSING

The *front* of a similar head is not quite the same, for the simple reason that there is far more variation in the features of a person than there is at the back of the head. A head may be round, flat, square, long

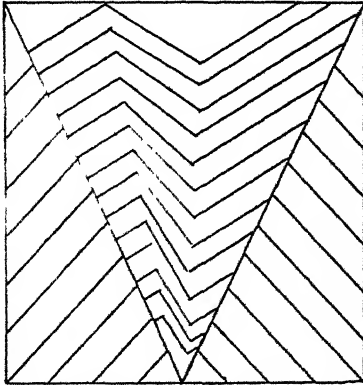


FIG 186 ANOTHER PLAN FOR THE WIDE HEAD

or oval, but with the features there is far more variability in the individual shape of the nose, lips, ears and eyes, whilst expressions may vary even more. So we take the axiom that the most beautiful shape for the feminine face is the oval or egg shape. We may say that with a square head the face may tend to be round and we are now going to transform the shape to the oval by manipulating the hair to create

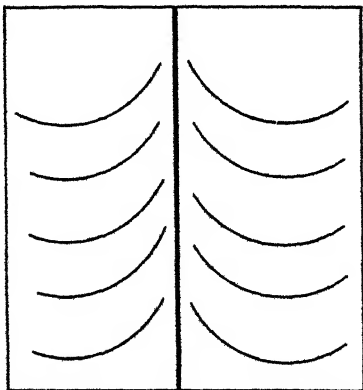


FIG 187 HOW THE SQUARE OR WIDE HEAD IS PLANNED

another illusion. We will first see how this works out in ordinary lined figures and then apply it to the face. You see here a circle (Fig 188), with additions to the circle (Fig 189) an oval appearance is created. It will be seen that the simplest way to convert the circle to the oval has been to add two other circles at the top of the main one and draw a curved line surrounding them, as shown. This adds width at the top of the circle with the illusionary angle resulting. When applying this theory to a face and hair we can easily build up the top of the

head and reduce the sides by placing the hair in similar position, as in the lined diagrams.

As we can see, the obvious mistake in dressing hair as in Fig 180 is that the hair was formed into small

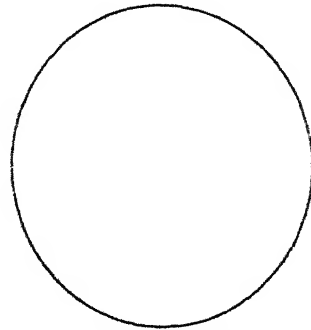


FIG 188 THE PERFECT CIRCLE FOR PLANNING A DRESSING ON A ROUND FACE

curls which were placed close to the sides of the head and flat at the top, the ears were covered and, all in all, the hair just followed the contour of the structure of the head. But what an amazing difference there is when the same head is treated a little differently. Firstly the hair has been drawn well back from the

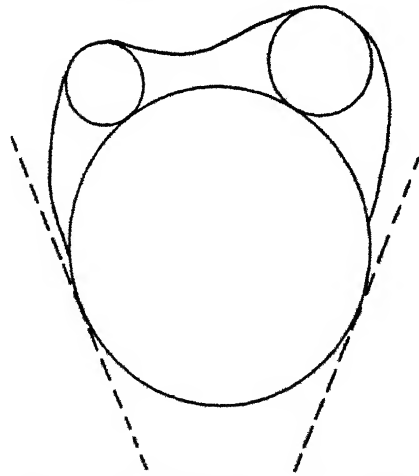


FIG 189 PLANNING FOR A ROUND FACE

ears and brushed up into the top formation of hair. This has immediately "lengthened" the shape and created two halves, the upper of which contains all the hair shown in the dressing. By dressing the top hair fully and spreading it out as shown we create the angle depicted in Fig. 191. Another obvious necessity here has been in the boldness which such a dressing requires, for the whole idea is to detract from the width of the face and emphasize the height and width attained at the top of the head. This treatment of the hair for this type of head is absolutely

## THE ART AND CRAFT OF HAIRDRESSING

essential, but on a woman with a thin long face we come across quite the opposite example and prove

should go. Here again the hair is fairly short, of an average length of about six inches at the front, seven



FIG 190 WRONG TREATMENT FOR THE ROUND FACE



FIG 192 ADDED WIDTH AT THE SIDES OF FACE OBTAINES ANGULAR CHIN



FIG 191 CORRECT TREATMENT FOR ROUND FACE SHOWN BY ADDING WIDTH TO THE TOP, THE LOWER PART OF THE FACE APPEARS SLIGHTLY NARROWER

that what is necessary for one is unsuitable for another.

Here then is the other extreme: the client of average height but with a narrow head and long chin. We shall see now how to go about correcting these faults merely by placing the hair where it

at the crown, and tapered down to about four and a half inches at the nape, with the side hair between five and a half and six inches long. We shall plan the dressing by diagrams for both back and front of the head in order to add fullness at the back, to offset the length of the head, and also to soften the effect of the long thin chin. As can be seen in Figs 192 and 193 the very opposite method has been employed to that which we used when dealing with the round face and square head. It is shown, in Fig 192, that the long pointed effect of the chin is best dealt with by filling out the sides of the face with curls to cover most of the ears and by dressing the top of the head fairly flat by the use of a long waved piece lying almost horizontally. At the back of this

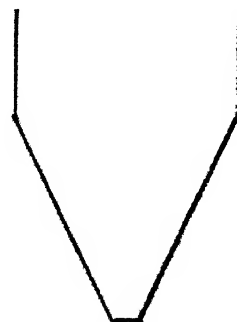


FIG 193 OUTLINE OF ANGULAR FACE

head it will be seen, in Fig. 194, that to offset the length it has been necessary to employ the horizontal line of waves, which fact is borne out by referring to the Figs. 195 and 196, so that fullness and width are added. The whole effect of this type of dressing is to decrease the apparent "length," which can so

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easily be emphasized if these important points are overlooked

Now let us look at some profiles and see what effects we can achieve by placing the hair to its best advantage. Taking first the woman with a longish

the high forehead, the long jaw bone and sharp nose all seem to suffer more from this thoughtless method of styling. In the other picture of the same head the effect is softer and more becoming. It is noticeable that by dressing the hair into large soft curls at the

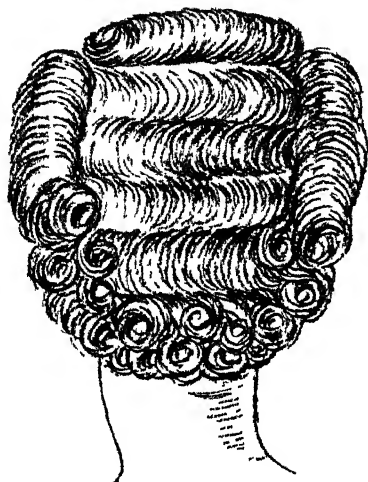


FIG 194 THE HORIZONTAL WAVES  
ACCORDING TO PLAN

nose and neck and we can best understand this problem when we see the incorrect line compared to the correct. In Fig 197 you will see how these exaggerated features have become hardened by the severity with which the hair has been drawn away



FIG 197 LONG THIN FEATURES  
EMPHASIZED BY DRAWING HAIR  
STRAIGHT OFF FACE

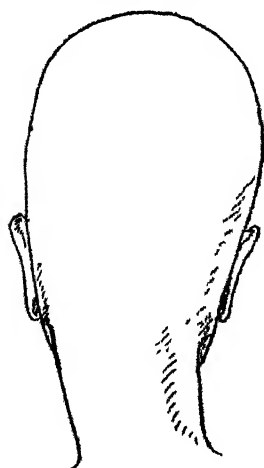


FIG 195 BACK OF  
ANGULAR HEAD

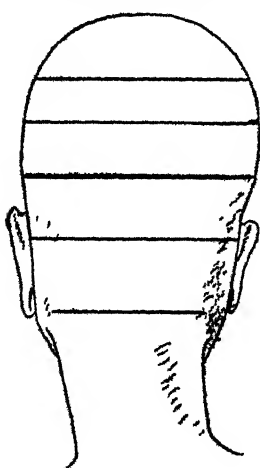


FIG 196 HOW HORIZONTAL  
LINES ARE USED IN  
PLANNING



FIG 198 HOW THE SAME FEATURES ARE  
SOFTENED BY ABUNDANT CURLS OVER  
THE FOREHEAD AND AROUND THE  
EAR

from the hair line at the front and at the nape of the neck. Obviously, the opposite treatment was needed.

The style sketched in Fig. 197 shows a bare, "scraped back" effect. The roll which goes all around the head gives a severe hardness which exaggerates the prominent features. The long neck,

sides of the face, to emerge a little on to the ear, the whole of the jaw line appears to be shortened, as does the nose. By bringing a light curliness over the forehead line, it is found that the forehead is shortened and softened. The whole ensemble is improved tremendously, as shown in Fig. 198.

# THE ART AND CRAFT OF HAIRDRESSING

## How the Parting Alters the Shape

Partings, too, play a very large part in the balancing of a *coiffure* and it is amazing how much can be done by their correct placing. A head can be made to look narrower or wider according to the line of the parting,



FIG 199 ON A LONG LINE A CENTRAL DIVISION GIVES GOOD BALANCE

a pointed or rounded head can be relieved tremendously by its line and angle. To give some ideas in this respect, the accompanying sketches will reveal just how much a parting does matter. Too many people set the parting without any thought as to its suitability and proceed without another glance through



FIG 200 TWO LINES OF EQUAL LENGTH—A CENTRAL DIVISION SHORTENS THE APPARENT LENGTH

the mirror in front of the client. The important thing is to study the head and to decide whether a parting is necessary or not. The pompadour style of dressing seems to be unpopular with many hairdressers, or it may be that it has lapsed into the past. Students should not lose sight of the fact that



FIG 201 A DIVISION A LITTLE TO ONE SIDE APPEARS TO ADD TO THIS LENGTH

if they think the hair would suit a woman better without a parting then it is better to carry on accordingly and not commence to form a parting by habit. To prove a point in the interest of partings, an equal number of people seem to think that (a) a centre parting narrows the head, and (b) a centre parting widens the head! Obviously they cannot both be right, or can they? When we look into the question we will see that there is no definite answer other than that it all depends on the shape of the face and head, we could go farther and say there are no specific rules governing these things other than what experience teaches us. But, as we have seen, there are many ways of treating faces and features in order to effect the changes we find necessary.

As regards the placing of a parting, we must take

into consideration many items such as shape of head and face, depth and width of the forehead and the nature of the front hair-line. Sometimes we find the hair-line at the front of the head is a nice clean one and there are no problems presented, but on others



FIG 202 A PRONOUNCED PEAK NEEDS THE PARTING WELL TO THE SIDE

we may find quite a jagged line and, in such cases, the parting must be placed where it will be most suited.

Here are some sketches explaining the points dealt with. In Fig 199 we have a line divided exactly in two by a shorter line which represents a centre parting, and it appears to reduce the overall length of it but retaining balance. But in Fig 200, where we have a shorter line to work on, the same procedure tends to make it appear too short. And in Fig 201 the base line is precisely the same as in Fig 200, but with the parting made more to one side, the length of the base has the illusion of looking longer. In all three sketches the parting line is of the same length in each case.

Some women are blessed with a peak in the centre of the hairline—sometimes called a “widow’s peak”—and this can be shown to greater advantage by the parting. Of course where this peak is very definite

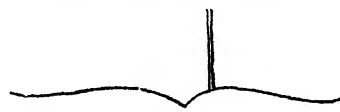


FIG 203 A PARTING JUST OFF THE CENTRAL PEAK GIVES SHARPNESS

it needs no help from a parting, but where it may be less pronounced it can be helped quite a great deal by forming the parting quite close to it. Fig 202 shows the deep peak with the parting placed away from it, whilst Fig 203 shows that with a less defined peak the parting is placed close to it to emphasize its shape.

The angle of a parting by its correct placing can make a difference in the general shape of a head, and the sketches accompanying show how this is achieved—

Figs. 204 and 205 show a wide and a narrow head respectively, and the former shows that a parting almost parallel with the centre of the head tends to narrow it, whereas with the narrower head a widening effect is achieved by forming the parting at a more sloping angle. These are but two instances depicting

## LADIES' HAIRDRESSING

the vast amount of effect that can be given to a head merely by varying the parting

### FIXATIVES REQUIRED

Fixatives are not necessarily meant to hold the hair in a cement-like position, but to enable the hair to remain in position without looking too rigid, as when a more exotic *coiffure* has been dressed. This is

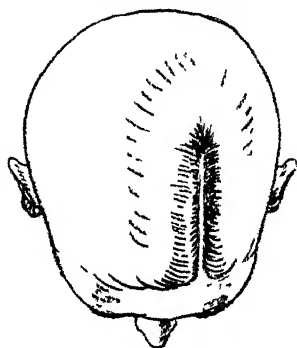


FIG 204 AN ORDINARY PARTING ON A NARROW HEAD

explained to dispense with the idea that hair has to be glued hard to maintain its shape.

Usually the request is made by a client who wishes for a more ambitious hair style for a special occasion and does not want it to collapse at a critical moment. Some hairdressers are in the habit of soaking the hair with a very thick setting lotion when such a request is made, but such a procedure requires perhaps double the amount of drying time and does not always fulfill the requirement. Reference to the "exotic" *coiffure* is a qualification because, except for the more usual type of short hair styles where the hair has been properly tapered, the hair will remain in its position for a considerable time. By that it isn't meant to infer that no single hair will budge from its original placing, rather it is meant to explain that such curly styles will enable the wearer to comb her hair back into its shape between visits to the hairdresser. In this respect the general shape is maintained. When dealing with a specific *coiffure* to be worn at a fancy dress ball, for instance, the matter is a little different and the finest way to go about this is to set the hair with an ordinary setting lotion—which may be thickened a little according to the texture—and setting with extra care. After drying and removing the pins the dressing out is proceeded with, and the movements back-combed and brilliantined until the entire shape has been modelled. Then, when the effect is such as is required, a good lacquer lightly sprayed over all the hair and allowed to dry hard for two or three minutes will suffice.

There are heads of hair which do not always respond

to this treatment, such types are in a minority, but they do have to be dealt with. Such hair is usually of a fine texture and in many cases it has lost some of its resistance by the over-use of the wrong type of shampoo. This is really deplorable, but one comes across these from time to time and, although the condition may become improved by subsequent treatments, you are asked to do a special dressing

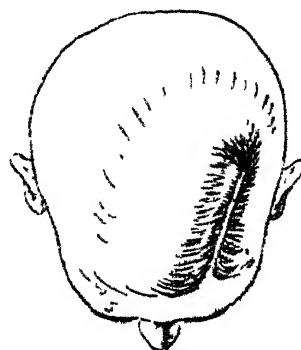


FIG 205 A SLOPING PARTING APPEARS TO WIDEN A NARROW HEAD

whilst the hair is still in its weakened state. Such hair responds very well, usually by employing a rinse made up by adding not more than three or four drops of '880 ammonia to one pint of warm water. This is applied over the basin and is left in the hair. A little is left in the container and is to be used as a setting lotion, or prior to the application of any special setting lotion you may wish to use. This is sufficient by itself on most occasions and it does no harm to the hair. Students are warned not to prepare this lotion in too strong a form, as it could set up an irritation to the scalp without lending any extra hardness to the hair.

Brilliantines vary considerably, far more than may be assumed, and one may be under the impression that the heavier they are the better they hold. This fallacy may be exposed immediately by the fact that a very heavy brilliantine may result in the hair becoming stringy and dividing itself during the ensuing hours—which would rob the *coiffure* of much of its attraction. As an excellent guide you may take it that the finer the hair the lighter the brilliantine required, whilst the heavier textures can correspondingly take a heavier brilliantine.

There are many makes of pomade that effect a beautiful sheen and impart a lovely gloss to the hair without making it too greasy or sticky. These vary in their application and whichever you may favour you will find that you can apply it according to the type of hair with which you are dealing. The best method of application is to apply the pomade to the hands, rub them briskly together and then take a brush—a fairly soft one is preferable—and rub the



## THE ART AND CRAFT OF HAIRDRESSING

brush on to both hands in turn and then apply to the hair. The amount of pomade used in each case will depend on the character of the hair which you are dressing.

One point to be explained about setting lotions is that the gummy and sticky types are to be avoided as much as possible because they tend to clog the

hair and when dry the sheen is lost. Some manufacturers, however, claim that their product will leave the hair glossy and free from any powdery effects, these may be experimented with and a favourable one adopted. But for the vast majority of heads it will be found that a fairly weak spirit lotion will prove to be sufficient.

### CURLS IN MODERN HAIRDRESSING

It has been said that the most beautiful shape in all forms of art is the curve. Curves may take on many varied forms and sizes to give shape to the picture or design in the mind of the artist or Craftsman. It has also been said that all lines are part of circles of various sizes, in fact some people have endeavoured to prove that there is no such thing as a "straight line," which point I am not prepared to argue here. We are more concerned with the curve and its origin in the circle. In relation to hairdressing the "circle" is the "curl" and from it we manipulate the "curves" to form waves!

To illustrate this fact it can very easily be proved that all waves, in naturally wavy hair, are formed from curls! If you take a head of naturally wavy hair, wet it, and push it forward you will find that the waves will form immediately of their own accord. Now if you take up a strand of hair from one of these waves you will find that you can replace the "bends" of the wave to form a large round curl with a circumference the same width as the wave. You may very easily imagine, then, all the hair forming into large curls which would be the foundation of the waves. This fact is more easily proved by the tighter wave found in some hair. It should be noted, too, that a young child with short wavy hair (on its being washed and in its wet form) would prove to be a far better subject of research. Here you would find the wave re-forming to curls merely by lifting up a strand and giving it a quick twist with the finger and thumb. This may well prove that the hair is naturally *curly* rather than *wavy*!

Going back into the more distant past in the technique of hairdressing we find some very interesting facts which support this theory. In museums I have seen examples of heads showing the methods of curling used by the ancient Egyptian women. They rolled their wet hair on to rods, or curlers, and after a suitable lapse of time the rods were removed and the hair combed down with the resulting waves in all their splendour! This can quite easily be recognized as a method of curling used by women all over the world in every age. And comparatively recently we have the methods used by the introduction of the bigoudi curl—formed with hot irons—which was combed into waves and was the forerunner of Marcel

waving. Even earlier was the papillote method of curling. This was a very tedious technique, the hairdresser formed the hair into a curl and placed around it a triangular piece of paper which was then pressed firmly between the round flat ends of a hot iron and held until the curl "took." The paper was removed when cooled and the curl was thus formed. In their endeavour to reproduce "waves" the old masters employed a method of *curling* as the foundation! In modern times the technique of permanent waving conclusively proves this theory, for in reality the techniques employed—no matter how they may differ from each other—produce a permanent curl which, as we have seen, is then set into waves.

#### Waves from Curls

Having come so far, we now reach a more interesting stage in the study of waves-from-curls. As in the case of wavy hair being re-formed into curls whilst wet, it will be found, on taking the matter further, that the curls will run in rotation. Let us imagine we have such a head in front of us now and we have wetted it and made a parting in the appropriate position. We push the top portion of hair into wave at the front of the head. This will form a beautiful, well-rounded shape. Careful examination of the length will show that traces of the wavy roundness continue to the ends of the hair. The strand is not unlike a metal spring which, though pulled out, coils round in its entire length—and so it is with naturally curled hair.

#### Reverse Curling

To prove our point, with the aid of a pin, or tail comb, go to the very front of the hair line and gently lift up one small strand of hair so as not to disturb the remainder of the waved piece. Taking it carefully between the fingers we find that the hair is pliable and has a certain amount of "bend" in it. Now hold the hair at its tip and you will find that it will re-form into a curl merely by replacing each bend into an easily formed ring, right back to the root. Now fix this in position with a hairpin and continue along to the end of the wave near the front hair line.

You will find that all these curls rotate in the same direction, which may be clockwise or anti-clockwise.

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Now take a similar portion immediately behind this row and repeat the procedure, this time you will find that the direction of the curls is in reverse to those of the preceding row. Carrying on to a depth of two and a half to three inches you will discover that the whole wave is formed by these curls which run in reverse directions. This procedure is termed "Reverse Curling" and we will find how useful it



FIG 206 A CORRECT CURL COMES OUT INTO AN EVEN WAVE WITH NICELY ROUNDED ENDS



FIG 207 AN INCORRECT CURL COMES INTO AN UNEVEN WAVE WITH FRIZZY POINTS AT END

can be to reproduce natural looking waves into naturally straight hair.

Having seen the part played by curls it is important to know just what is meant by correct curling. During the experiment of replacing waved strands of hair into their individual curls you will have noticed that each and every curl was perfectly round and flat. Many people have been under the delusion that for a curl to be durable it must be screwed up as tightly as possible from the tips to the root. This may sound feasible, but in the case of the natural curl you will have noted how clean and flat the curl appears, its durability is maintained by its perfect roundness and this is apparent by the amount of spring in such a curl.

One cardinal rule is that a curl of hair should be as round at the tips as it is at the root, there you have the principle of the coiled spring, by this I mean the buffer type of spring and not the clock spring which is of the flat spiral variety. Keeping in mind these two types of spring you can imagine that the buffer type of spring would stretch out as far as possible with its tips as round as its base, in the other kind you would find on stretching out that the coils would become gradually smaller in circumference until the very tip is reached. Now that, as near as possible, is the difference between the correct and incorrect type of curl required for modern dressings embracing short hair. The accompanying sketches show precisely how this works out in practice. You will see how nicely the correct curl lends itself to breaking into waves and how the incorrect curl merely finishes up in a frizz, as in Figs 206 and 207.

The student should be acquainted with this theory and prove it by making experimental curls on a

portion of hair on a malleable block or better still, on a live model. It is always better to practise on a live model when possible, but in the case of a beginner it may be wiser to use the inanimate kind for obvious reasons.

There are many different methods of forming a curl and it really doesn't matter which you adopt as long as the resultant curl is of the proper shape.

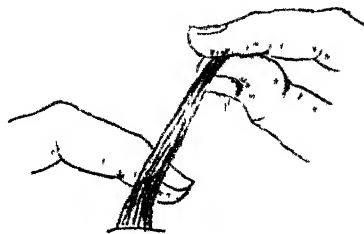


FIG 208 FIRST METHOD  
Forming a curl by rolling hair around the finger

Some people take the strip of hair—the foundation, or base, of which should be of an area not larger than the circumference of the finished curl—and merely roll it up until the root is reached and with an extra twist secure with hair pins. The writer prefers to form the base of the curl first and then finish up with the tips just on the inside of the already formed "ring" of hair, others prefer to wind the hair ribbon-fashion around the index finger and, on finishing the strand, it is placed on to the root and pinned. These are suggestions for you to try out, but always work as though the piece of hair you are curling is a piece of ribbon! Keeping this in mind you are less likely



FIG 209 FIRST METHOD  
The second movement, showing progress of curl round the fore finger

to twist the hair, which is the cause of so many untidy dressings. These hints will be appreciated when one considers that the basis of modern hair styling is curling.

Depicted here are three popular methods of forming curls and the student is advised to try each of them until proficiency is attained. You may find it advantageous to employ all three, perhaps on different parts of the head. The third method may be employed at the nape of the neck where you wish to acquire a tighter curl for the more fluffy kind of back dressing. Obviously it should not be used when a nicely rounded roll is required! Perhaps the best advice would be

## THE ART AND CRAFT OF HAIRDRESSING

to adopt the method most suited to your particular hands and fingers, which would be that which you can perform most easily and speedily. But above all the shape of the curl is of the utmost importance.

The next important matter is the method of

curls may become distorted when the net is placed around the head.

One other point about pins, and that is that they should be placed directly through the hair, by this I mean that you should not twist the pin on pushing it through. Many hairdressers place the pin in a curl as though they were securing a plait in position by a

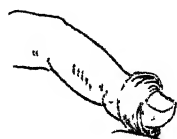


FIG 210 FIRST METHOD

Hair completely curled round 'forcing' r



FIG 211 FIRST METHOD

Final placement of curl prior to placing the hair pins

securing the curled hair with pins. Many people form a perfectly good curl and on dressing out have found a buckle or mark in the hair, much to their



FIG 212 SECOND METHOD

Index finger held at root of hair, which is then placed ribbon-wise round finger until all hair is curled



FIG 213 SECOND METHOD

Final curl in place ready for pins

disappointment. The fault is usually traced to incorrect methods of pinning. Many students fall into a wrong habit in this and need to adjust their methods. As far as possible always avoid crossing

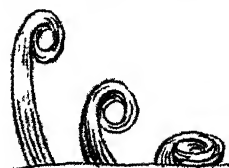


FIG 214. THIRD METHOD

Hair is held up at tip and end, formed into curl, is coiled down to root. Held by fingers of both hands

the pins. Many people think this way is more secure but it is also the cause of buckling, especially when working on fine or bleached hair.

Always endeavour to keep your pins parallel and pointing along into the previous curl, and at the same time push the pins well home to the rounded end. This will secure the flatness which is so essential. If you leave your pins only half in the hair there will be a certain amount of slipping, apart from which your



FIG 215 REVERSED CURLS IN POSITION



FIG 216 REVERSED CURLS COMBED INTO WAVES

skewering movement, this is another habit which it is best to eradicate in the interests of correct curling.

Fig. 215 shows how the alternate rows of clockwise and anti-clockwise curls are arranged. There is a parting on the right side of the head, and the three rows of curls are placed in the position where the wave is to be formed. First of these rows runs in a clockwise direction, and in the second row the curls are anti-clockwise, in the third row the curls follow

## LADIES' HAIRDRESSING

a similar formation to those in the front row. When the hair is dried you will find that by standing behind the model you will be able to take the whole of this section and, by brushing it over your hand, it will form itself into waves. It may be necessary to repeat



FIG 217 REVERSED CURLS AT  
SIDE OF HEAD

the brushing a few times before the wave is produced in a nice clean rounded shape. You will experience a great deal of satisfaction in this and will no doubt feel that there are great possibilities here for creative artistry. Fig. 216 shows this waved piece slightly



FIG 218 REVERSED CURLS  
PRESSED INTO DEEP WAVES  
WITH CURLED ENDS

exaggerated to convince you that after such curling you may place your wave practically where you wish.

As for side pieces the procedure is very similar, only in this case the hair must be worked, or pushed, into the direction in which you wish to place the wave, as at the top of the head. Fig. 217 shows how the curls are placed and it will be advantageous to note the

angle at which they lie. They run parallel almost to the front hair-line. This is not a fixed rule to follow, for the arrangement may vary according to the styles you wish to create, but in this example they do run parallel. The beauty of this method of producing waves is seen in Fig. 218, which shows the abundant movement in the side wave.

Owing to the different angles of working it would perhaps be helpful to explain the dressing at the sides of the head. Remember that when dealing with the

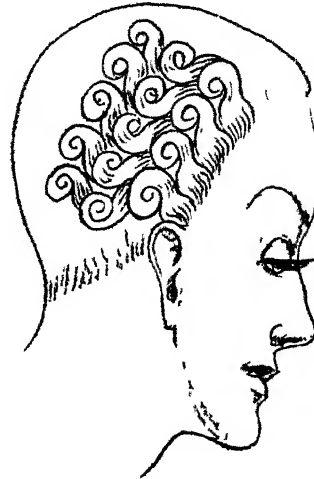


FIG 219 REVERSED CURLS AT  
RIGHT SIDE

top of the head it is more comfortable to stand up straight with the hair in front of you and in your hand. With the side piece, however, it may not appear to be so straightforward a matter. So to dress the side, as shown in Fig. 218, take your brush and comb and go right through the section of hair containing the reversed curls, stand slightly to the back of the model and work your brush and comb toward you. Don't be afraid of spoiling your curls, because if they have been formed correctly you need have no fear at all. The better the curls are formed the more easily will the wave be formed. By the time you have your wave roughly formed, brush the section over your hand and repeat the smoothing and brushing as necessary; you will be well rewarded with a beautifully shaped wave quite as deep as those formed by the more orthodox methods.

Figs 219 and 220 show the curling and dressing of the right side executed by the same technique.

Now for an exercise in the technique of reverse curling: here is a straightforward style to copy. As in Fig. 221, part the hair at the right side and divide the top portion on which you are going to form the large, front wave. Now form a crest, as shown, and on it place four anti-clockwise curls, pin the crest to keep it firm when the net is placed on the head.

## THE ART AND CRAFT OF HAIRDRESSING

Behind this first row of curls place another row of curls in a clockwise motion

Fig 222 shows the left side and here again there is a crest on which are placed four or five clockwise curls backed up by another row in opposite, that is

number of curls will vary between four and six in each row to get the correct balance. It doesn't matter a great deal so long as each curl is correctly formed

Having completed the placing of the curls for the top and sides of the head we now deal with the back. All the back hair is combed downwards and well over



FIG 220 REVERSED CURLS DRESSED



FIG 222 THE LEFT SIDE IN PLI, SHOWING REVERSED MOVEMENTS OF CURLS

anti-clockwise, direction. In Fig 223 the right side of the head is set to correspond with the left, see that your spacing is equal on both sides, otherwise

to the left of the head, keeping the hair clean and flat. At a point about level with the top of the left ear strike out a half wave or crest and continue it down to



FIG. 221 CURLS IN REVERSED DIRECTION FOR THE FRONT PLI



FIG 223 RIGHT SIDE OF PLI

you will have an unbalanced dressing. On this right side of the head your crest will be followed by anti-clockwise curls, backed by a row of clockwise curls, which will correspond perfectly. Check to see that the sections of both sides are equal and that the curls are of similar size.

According to the head, texture and thickness of hair on which you are working you may find that the

well below the bend of the head and level with the lower portion of the right ear. This should be an excellent guide for the shaping of the back crest, along which you now place a row of anti-clockwise curls; the crest should then be pinned down to accentuate the ridge. Now proceed to curl all the remaining hair at this left side of the back into clockwise curls, keeping them tight and well on to the hair

## LADIES' HAIRDRESSING

line When all this is completed deal with the remaining hair at the right side and curl them all in anti-clockwise motion, keeping them tight and close to the hair line (Fig 224)

Before placing the net on the head make sure that

really practical, and a further point is that by so doing you may interest your client in purchasing a new hairbrush to use at home

Deal with the top of the head first and gather the top piece of hair into your hand and thoroughly



FIG 224 BACK VIEW OF PL1, SHOWING POSITION OF PARTING, AND THE PLACING OF CURLS



FIG 226 THE RIGHT SIDE, BOLDLY DRESSED

all the curls at the nape of the neck are tight and in position This matter must be stressed, because if it is overlooked and the curls are distorted before the net is placed in position, it will not be possible to

brush it to form the wave When you are satisfied that the shape is what is required, place pins along the crests whilst dressing the remaining hair Fig 225 indicates the placing of the wave so formed The

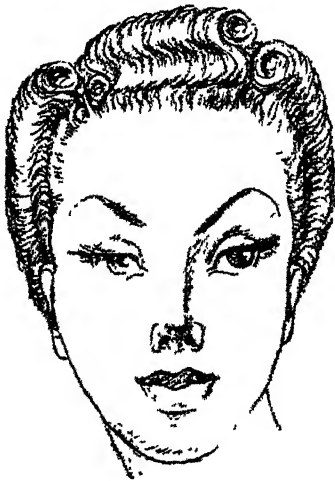


FIG 225 THE FRONT OF THE HEAD DRESSED INTO CLOSE-FITTING WAVES



FIG 227 THE LEFT SIDE SIMILARLY DRESSED

correct the error after the hair is dry—except, perhaps, by using the Marcel irons.

Now for the dressing For this technique you will always find a good hairbrush useful! Each and every section of the hair has to be well brushed to get the curls to merge together into waves as and where you wish to place them. Quite apart from that you will more easily convince your clients that your setting is

sides are dealt with next, once again take the brush and deal with the side as at the top, observing the same principles. Again place pins to emphasize crests and see that both sides are balanced as to size and depth of wave. Figs. 226 and 227 show how nicely these waves fit the head.

The back hair is well combed, slightly across from the right toward the left side, and the curls are combed



## THE ART AND CRAFT OF HAIRDRESSING

and brushed to give the full, lively, effect shown in Fig 225. You will agree that the ensemble is attractive and yet simple in effect. This dressing should be sufficient to prove that Reverse Curling enables not only the creation of new styles but also of really practical dressings.

To finish off apply a little brilliantine to the hair, remove all the pins and replace the waves. It may be necessary to back-comb in some places. This should be done only where really essential. If back-combing



FIG 228 THE BACK VIEW, SHOWING POSITION OF WAVES RELATED TO THE CURLS AT THE NAPE

is necessary, take the strand and divide it into three or four sections each of which should be back-combed lightly from root to tip. The whole strand is then smoothed over the hand and replaced. This is a simple example, but one that you will agree will be suited to a good many clients when slight variations may be needed.

### Back-combing—Some Observations

As the growth and development of the fashion for the curled foundation setting has now made it universal in hairdressing it has brought along with it the need for back-combing. When dressing out a head of hair in which the *pili* has consisted of very many curls, it is necessary to back-comb in order that the curls should merge into one piece, according to the design in the mind of the Craftsman. To go back a little to the early thirties, the predominant styles were waved *coiffures* which varied according to the wearer; the fashionable contour then was for a flat dressing which fitted closely to the head. Sometimes the hair was dressed over or behind the ears, and at one time there was a trend for one ear to be exposed and the other covered—but all the time the dressings were flat to the head. This meant that in the setting the hair was moulded into the position

it was to occupy, dried and then combed out, a little brilliantine put on, with a final light combing through. The whole dressing was finished by a final pat to the back of the head with the two hands. No back-combing was necessary or applied. Very few hairdressers did more than merely touch the hair between the crests with the comb, whilst some clients objected to the hair being touched at all after it was dried. It was only the artists in competitions who dared to back-comb their model's hair, and this was the pointer of things to come.

But now it would seem impossible to imagine a client demanding that her hair be left in the original *pili* without being combed and dressed. We have learnt by now that the *pili* is only the foundation of the setting, and that it isn't complete until the whole has been well and truly brushed and combed. But hair fashions have now taken on the importance of a definite feature of the head and part of the wearers' personality. And so we have found that to get extra depth or fullness to a movement in the dressing it is necessary to back-comb. This has been a pitfall for many who do not understand the process or the reason of it.

Back-combing adds substance to a movement in the dressing without the necessary use of false hair or padding. But this definition needs amplification, since back-combing also enables the hairdresser to achieve a smoother finish to the dressing. Back-combing is intended to assist the hairdresser to add shape and substance whilst maintaining lightness and a smooth finish. It has no other purpose. The more usual type of dressing needs very little back-combing, since it is not required to be exotic, and the client will wish to comb it herself without any tugging and tangling.

Back-combing will assist smooth dressing out only when it isn't overdone. If the back-combing has been carried out to excess the control will be lost and the client will find it difficult to comb her hair, the consequent pulling will drag out the "set" and spoil it beyond repair.

It is always better, when back-combing is necessary, to divide the strand into several sections and back-comb each lightly rather than to back-comb heavily the one larger strand. In this way complete control is maintained over the hair as the dressing is shaped, and the client can very easily comb it through without any hard pulling, consequently the *coiffure* isn't ruined. But it is essential that the hair be well tapered, so as to enable the shorter pieces to be kept within the confines of the longer ones. These must be pushed down with the comb by a single movement and the consequent binding accomplished. The accompanying sketch (Fig. 229) will show how the hair is divided and where the shorter hairs are pushed

## LADIES' HAIRDRESSING

down toward the root. Of course, this is only an example for guidance and will have to be varied according to the hair and the style being created, in this case an upstanding movement.

The strand is shown in three sections, and the heavy round shapes indicate the places where the comb enters the strand to be pushed down toward the roots. Whenever possible, heavy back-combing should be near the roots and become gradually lighter as the points of the hair are reached. The wearer can then commence to comb her hair at the ends and with three or four strokes, remove the back-combing, by which time it will be no longer required, as the tightness of the curl will have slackened slightly and the shape will hold without it.

With the shorter and curly hair styles back-combing is hardly necessary, but in the more sophisticated dressings, especially the exotic type, more back-combing is required, but there is still no need to overdo it. Working on hair six or seven inches in length the *phi* should be formed with fairly large curls. If they are too small a large, smooth, dressing is practically impossible. The curls should have more hair in them than would be the case with longer hair, and they should be large enough for the thumb to be placed easily in them. This will produce a type of curl that will lend itself more readily to the higher dressed *coiffures*, and need but little back-combing in consequence.

Students must not run away with the idea that the more you back-comb the higher the hair will stand. This may be true, but it would not work out when applied to achieving movement in the hair. Back-combing should be subject to the dressing and not the dressing subject to the back-combing! When the higher dressing is wanted it is only necessary to divide the portion into four, or even five, sections and back-comb each one as in the sketches, after which the outer covering of hair is smoothed over with brilliantine applied by a brush, or spray, and then lightly smoothed up until a shiny finish is obtained. Continue this right to the tips of the hair, taking care not to brush or comb so heavily as to take out the back-combing, and complete the movement. When the back-combing is placed correctly and the proper angle is achieved, a very light spray of lacquer will maintain the shiny smooth finish, and then another portion of the dressing can be dealt with. This may not be accepted as a hard and fast rule, you may prefer to complete the whole of the

*coiffure* before applying lacquer, it is purely personal and depends on your own preference (Fig. 230).

To effect sleek movement at the back of the head, less back-combing is required because here the hair



FIG. 229 SIDE VIEW OF HAIR SECTIONED INTO THREE SHOWING WHERE THE BACK COMBING IS DONE

follows more closely the line of the head and should not stand away so much as at the front. Where a thick roll is required and you wish to back-comb, follow the same principle as before, but it should be



FIG. 230 FRONT VIEW SHOWING THE HIGH UPSTANDING MOVEMENT COMPLETED

necessary only to divide the strands into two sections and lightly back-comb each. Then smooth over the outer layer of hair, brilliantine and lacquer.

The sides of the head must be dealt with according to the thickness of the hair and precisely where the boldness is wanted. If the face is a narrow one and you wish to emphasize width down the whole of the side portion, then back-comb by pushing the half-length hair well down to the root, from below the temple and immediately in front of the top part of the ear, and so secure the shape required.

## HAIR STYLING FOR THE JUNIOR MISS

There has been so much written, and done, about styling hair for women that it is time some attention was paid to the adolescent girl. Young girls seem to

pass through an awkward, or gawky, stage when, try as they may, there is a clumsiness in whatever they do. This is a brief stage and it is soon passed;

## THE ART AND CRAFT OF HAIRDRESSING

but we are concerned that they may look a little more at ease by dressing their hair in appropriate styles. This is a part of our business that has been neglected far too long. The attitude has been, that such work is beneath the dignity of the hairdresser or that it isn't worth the time spent on it. For several reasons this side of the business is important firstly, the young ladies are daughters of people who may already be your clients, and also they may have other friends of about the same age, another excellent reason is that you have an opportunity of cultivating these young clients and educating them in the manner in which their hair should be dressed and cared for.

You will have the opportunity, too, of acquainting them with your technique of shaping and setting, whilst they are at the most impressionable age—when they are freer in forming confidences in those who are helping them to “grow up like ladies.” You will be able to give your advice about using the correct shampoo. By taking an interest in these young people you are grooming them as future clients whose patronage you will perhaps hold for very many years. But you may find that the hair has been cut at school perhaps by some unskilled person and the ends are clubbed and uneven. Another snag you will find, in many cases, is that at the nape of the neck the hair will have been shaved or clipped off close to the scalp so that you are faced with a fringe of back hair about one inch or so in length. This is an example of the ill use of clippers, where they have been worked up into the back hair to get a “nice clean” effect, with the result that the shape of the back of the head has been spoiled and there is an everlasting fringe to cope with. It will be far better to explain this to the young lady, or her mother, who may accompany her on her first visit, and point out that if she allows it to grow you can eventually permanently curl it with all the advantages of the smarter head and freedom from the ugly and troublesome “ends” in the neck. This actually is the only way of eradicating this fault and must be pointed out, as continuous clipping will only make matters worse and far more difficult to overcome later.

Having secured her confidence the next step is to curl this fringe—when this stage of the setting is reached—in a professional manner. This is stressed because it will do much harm if curlers or braids are used; it will plant the seed of “home hairdressing” if you are seen using these things. It is far better to scorn their use and proceed with hair pins. This will be more impressive and a far more successful result will be attained.

To cope with this short stubby hair at the nape, deal with a small portion of about one inch wide and insert its ends into a hairpin held in a horizontal

position. Holding the pin, with the tips of the hair enclosed, in the thumb and finger of one hand you give a turn with the other hand rolling, the hair upwards and away from you—in the opposite direction from a croquignole wind. When the tips of the hair have been secured thus you now hold the pin with both hands and proceed to roll the hair up to the scalp and secure with a few pins placed so that their prongs pass over and under the rolled hair but going straight up with the head, or approximately at right angles to the rolled hair. Treat the remainder of this hair in similar manner and you will have the entire area very tightly curled when you dress out. It will be noted in the sketches of the *plu* how this short hair is dealt with.

You will be amazed at the tightness achieved on this hair of only about an inch in length and will perhaps decide to adapt the method for older clients who come to you with the same trouble. The whole business of the clipped neck is one that is a slur on the Craft in general. For some unknown reason hairdressers will clip well up into the hair, if clippers were used far less in the ladies' salon there would be far prettier heads around than there are. Of course some wispy hair will grow well down in the neck, but this can be kept short with the scissors and the problem will eventually cease to bother us.

The styles shown here, designed for the “Junior Miss,” have certain characteristics in common. They each tend to soften the line of the head and face, with a minimum amount of movement. This is contrary in principle to *coiffures* for the more sophisticated woman, but it is deplorable to see an obviously young girl emerge from the hairdressers with lots of waves and curls all around the head as though imparted by a machine, this kind of “hair do” will have the opposite effect from what we desire.

The style depicted here is fairly typical of what is suitable to most young ladies of the “years between.” You will note that ample use is made of large waves and curls and that the back hair is simply waved with an abundance of light curls. Although the “teen age” styles are less varied than those for the adult they must still be dressed to suit the wearer, and it is just as important to suit the general appearance of these young ladies as it is to suit their mothers and aunts. This particular style is more suitable for the shorter girl, as the dressing at the back is light and soft and shows a clear portion of the neck, whilst the top front has a fairly high upstanding curl at each side; with the sides drawn slightly back this gives the impression of height which, of course, would be absolutely wrong for a tall girl. We will see presently how these styles vary for the taller girl.

Now, to proceed with the description of the setting and dressing. In the first place, of course, the hair



PLATE I

A PERMANENT WAVE BY THE MACDONALD SYSTEM

(B 6144)



## LADIES' HAIRDRESSING

must be well shaped and free from any clubbed ends. This is vitally important, because we should endeavour to demonstrate to the young client that she can brush her hair without fear of harming the hair style

to shape that large curl immediately following this. Place a crest on the right side of the head as shown in the same figure, and on this place the three curls in anti-clockwise direction as shown also in Fig 232



FIG 231 LARGE SIDE OF HEAD, IN PLI

Give her the confidence to do so and teach her to brush her hair with as much seriousness as when brushing her teeth

### Setting the Teen Age Style

Commence with the hair wetted through with a suitable setting agent and make a parting on the



FIG 232 SIDE BACK VIEW,  
SHOWING TREATMENT OF SHORT  
ENDS IN PLI

left side of the head, this may be formed at the right if necessary and strike out the deep wave shown in Fig 231, seeing that it is well rounded and firm, with the crests neat and even. Now form all the ends so that they follow the waved movement and so help



FIG 233 SHOWING STRAIGHT  
SHORT ENDS—A RESULT FROM  
PROMISCUOUS USE OF CLIPPERS

Check on the movement at this stage by seeing that the large wave is correctly placed, so that it slopes slightly towards the right eyebrow, and the three curls are so placed that the top one is really larger than the two in line beneath it

Comb all the hair back at the left side and form the crest as shown in Fig 233 with three fairly large clockwise curls placed close to it. Comb the hair down immediately behind this and proceed to form the curls as shown in the illustration until you reach a point just behind the ear. Place a few pins along the crests at both sides to keep them all compact. Before turning to the back of the head make a final check of the front to assure yourself as to the balance

Comb all the back hair down just slightly toward the side—in the case of a left side parting you would comb toward the right—and form the waves so that they are not too close together and so that the lowest moves to the right. Then place the curls to fit in with

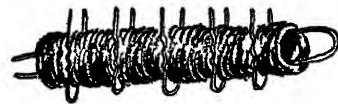


FIG 234 HOW THE STRAIGHT CLUBBED  
ENDS ARE CURLED ROUND A HAIR-PIN  
AND HELD IN PLACE BY VERTICALLY  
PLACED PINS

the shape, and then you are ready to deal with the offending "fringe" at the nape of the neck. This is dealt with as mentioned earlier, but it must be stressed that this hair is securely placed into its position as in Fig 234 before the net is placed over the hair.



## THE ART AND CRAFT OF HAIRDRESSING

When the hair is dry and all the pins are removed take your brush and comb and go well through the hair. This will demonstrate to the young lady that she need not be afraid of doing this herself. You



FIG 235 FRONT VIEW OF DRESSED HEAD

will thus convince her of the practicability of the dressing. Now go to the front of the head and push the top wave into position and dress the adjoining



FIG 236 SIDE VIEW OF HEAD AFTER DRESSING

Note how the short hair in nape has curled

curl so that it stands out boldly on the wave. Then dress the curls forming this side and you will see what a suitable dressing this is for the young person in question. Apply a little brilliantine to the hair and

re-dress the front, bringing out the fullness of the curls with the accent on the large one at the front. Before dealing with the back hair you may place pins or combs into the sides just behind the crests so that the curls will remain close to the head as in Figs 235 and 236. Brush and comb the back hair, replacing the



FIG 237 BACK VIEW OF DRESSED HEAD WITH ALL ENDS AT NAPE CURLED

waves as shown in Fig 237. Dress the top row of curls so that they are well rounded with the lower ones slightly more careless looking but, of course, maintaining the shape of the head. This means that you do not leave the back hair looking unwieldy. You will now see just how tight that "fringe" of hair has been curled. Being so short it is hidden by the fullness of the larger curls above. Although these tiny tight curls will eventually drop they will still remain covered when the longer falls over them. This is a delightful style, being curly, wavy and youthful.

### Another Style for the Junior Miss (Style 2)

When dealing with a young lady with a rather long neck, narrow face or long chin it will be necessary to dress the hair flat on the top so as to give a broadening effect to the head, a fairly low side parting will be required to stress this point. The next requirement will be to bring the hair well round to the face so that a squarish outline is formed, with the ears covered and the back hair dressed full and low so that it is noticed when seen from front face. This gives you an idea of the whole ensemble and you can visualize the shape most fitting to such a person. The next step is to space and place the hair to fit in with the plan of action. Recalling a previous statement, it is found more desirable to work to a simple

## LADIES' HAIRDRESSING

idea for these people of "teen age," so that the *coiffure* will not look too sophisticated. We must remember that the object is to get an effect suitable to the face and general appearance. There should be a minimum of movement and fussiness, which would rob the design of its usefulness. Further, one

To set this style, first comb the hair back, flat, and free from all tangles, and form the parting fairly low, if you make it over the centre or a little left of the centre of the left eyebrow you will have it in the correct position according to the features of the wearer. Then stand behind and a little to the right of the head and comb all the top hair toward you, this should enable you to place the hair in the right manner before forming the large top wave. This

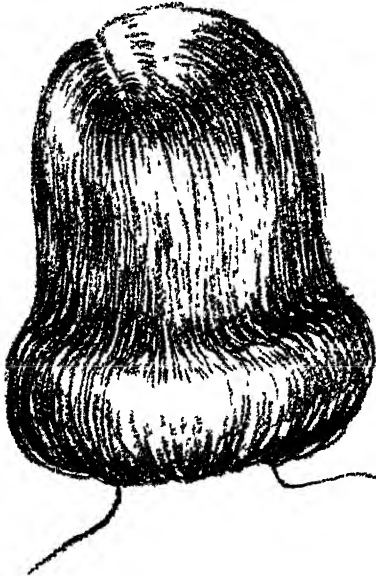


FIG 238 THE BACK IS DRESSED TO GIVE AS MUCH FULLNESS AS POSSIBLE IN A "PAGE BOY" ROLL



FIG 239 THE HAIR IS DRESSED BOLDLY AT THE SIDES TO ADD WIDTH TO THIS NARROW FACE

should aim to create a style that will require very little more than a good combing in the general direction in which the hair is dressed.

It will be found that one of the most suitable styles for such a requirement will be the page boy bob, so useful for its practicability and youthfulness, with all its simplicity forming its own attraction. Figs 238 and 239 show the back and front of such a dressing, and the points enumerated are seen to be dealt with in a most pleasing arrangement of the hair. The effect is achieved and maintained by the wearer without any misgivings as to her ability to replace the hair in the style most suited to her. If you try to visualize any other style for such a young person you will appreciate the simplicity achieved by this one, with its adaptability to the features and softening of the neck from both front and back.

The large wave which lies almost over the right eye is balanced by the low parting over the left eyebrow, which ensures the breadth of the head necessary to this line of *coiffure*. The long roll at either side is dressed well forward so that the ears, and the area immediately below them, are covered, whilst the page boy bob, dressed wide and full, is discernible from the front, and thus the squareness, which is so suitable for the long narrow face, is achieved.

is placed so that it covers the temple point of the hairline, and points well forward so that it is directed just above the right eyebrow and faces the temple point of the hairline on the left. Figs 240 and 241 show the position of this wave, and it will be well to note its relative position to the eyebrow and ear. Fig 242 shows how the left side should be curled. The hair is combed back and a crest is placed upright, at about an inch from the hairline, and this is continued to form a flat wave with the hair rounded to form the first curl shown, which should cover the top part of the ear. You now have the front sides completed; this should be checked for balance and you then proceed with the back.

Comb the back hair well down, seeing that it lies evenly at and below the crown, this is essential in all settings for the page boy bob. Distribute the hair evenly around the whole of the back and sides of the face and place the curls as shown in Figs. 241 and 242, taking care to see that they form a definite arc lying flat at the sides of the neck and standing upright at the nape. These centre curls may be held in position by placing a little cotton wool between them, so that they will not be flattened by the net while under the dryer.

Dressing out should prove to be a simple and straightforward dressing, as there are no separate sections to bother with. Stand behind the head and

## THE ART AND CRAFT OF HAIRDRESSING

comb all the hair down and evenly distribute it so that all the lengths of the back merge into the roll. Now continue to comb the roll up to a point just below the lobe of the ear at each side. Then turn your attention

Now go over the top part again and replace the top wave cleanly and smoothly, work the hair into the roll so that it joins up with the lower portion, and gradually complete the roll down to almost the



FIG 240 NARROW FACE, HAIR IN PLI, CURLED WELL TO FRONT, WITH A FULL WAVE OVER TO THE RIGHT EYEBROW

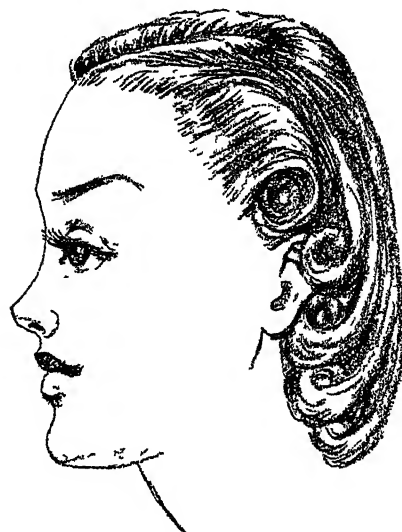


FIG 242 THE LEFT SIDE IN PLI, SHOWING HOW BACK HAIR IS CURLED UNDER



FIG. 241 RIGHT SIDE VIEW OF PLI WITH CURLS PLACED BEHIND EAR

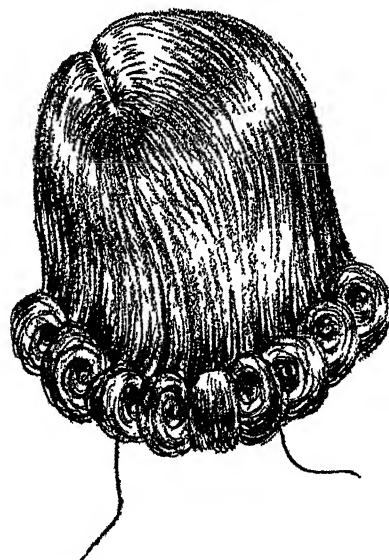


FIG 243 OR THE BACK MAY BE DRESSED INTO THICK CURLS, STILL GIVING FULLNESS AT SIDES

to the front hair and, standing a little to the right of the head, you are in position to comb the waved portion through and re-form the wave into its place. Move your position now to the left of the head and comb that section of hair back and round, following the wave as set. You have now been through all the hair and it remains to put the finishing touches to the dressing. Apply a little brilliantine, as necessary, and smooth and brush all the hair into its place.

centre of the back. Your right side should appear as Fig. 239 and you now deal with the left, completing the roll at the side and continuing toward the centre back.

Now comb all the back hair down and complete the roll as in Fig. 239, or dress as in Fig. 243. See that you get the required fullness, together with a nice bold, continuous roll all the way around. Finally check the front for balance as in Fig. 239.

## LADIES' HAIRDRESSING

### Styling for the Wide Face (Style 3)

We have seen how to dress hair for the short "teen ager," and the taller girl with the long face, and now we shall see how to cope with the young lady

well over the left eyebrow. This acts as a divider of the forehead and cuts the breadth of the head, at the same time adding height to the wearer, which will ensure a well balanced *coiffure*. Of course with a



FIG 244 SIMILAR Pli FOR A JUNIOR MISS, BUT WITH A LARGE WHEEL CURL OVER LEFT EYEBROW AND SIDE CURLS BEHIND EAR

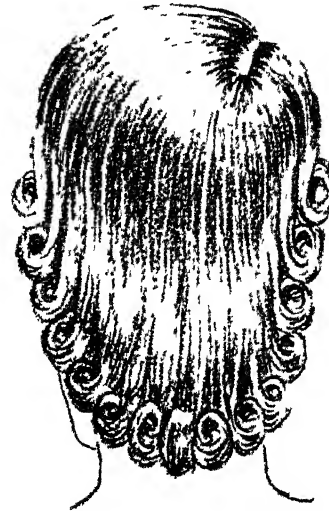


FIG 246 BACK VIEW OF Pli



FIG 245 Pli, SHOWING PLACING OF CURLS ON RIGHT SIDE



FIG 247 FRONT VIEW OF DRESSING WITH THE HAIR KEPT OFF THE WIDE FACE

who has a round face with the square type of head. Obviously the same type of dressing for a narrow face would be out of the question, as this would only emphasize the width of the face, giving a clumsy look which we are out to correct. Neither do we do the contrary, but by making a slight change we get a totally different effect without too much complication. In this case we draw the hair to behind the ears, so as to create length of line, to offset the roundness of the face and the angle of the jaw line. Another feature is that a large single curl is brought into play

client of more mature years we could deal with a similar type of head in a totally different way, but we have to remember that with the "teen ager" we must keep to the simple lines and avoid complex dressings

### Setting for the Broad Head

In this case we make a higher parting on the right, as we are going to narrow the head. Take a fairly large mesh of hair and form a curl, as shown in Fig. 244, well up and over the left eyebrow, so that it lies

## THE ART AND CRAFT OF HAIRDRESSING

between its end and the bridge of the nose. Now comb the hair immediately below this and take it back, shaping a slight crest, from which is formed the clockwise curls running from the top of the ear down to the neck. Now go to the other side and shape the right to correspond with the left, continuing the curls

Figs 247 and 248. From the back of the head, too, you will find this heightening and narrowing effected by the roll so placed, this should be pointed out to the wearer for her future attention.

Now turn to the top and front of the dressing and take that large curl in the hand and well comb it,



FIG 248 THE DRESSING SHOWING THE BOLD LARGE CURLS AND THE "PAGE BOY" ROLL PLACED LOWER AT THE BACK AND THE EARS SHOWING ENTIRELY



FIG 249 A DELIGHTFUL VIEW OF THE LEFT SIDE OF THIS DRESSING

down, in this case in anti-clockwise motion, to the side of the neck, as per Fig 245. The back hair is then curled as in Fig 246, with the central portion of three curls standing upright from the back of the neck, cotton wool will keep these in this position whilst drying.

The dressing out for this style is really very simple, requiring little more than a good combing and brushing. However, attention must be paid to detail, otherwise the finished dressing will be without much of its appeal, which is so necessary in this kind of *coiffure*. So, first comb the back down, forming the curls into the one unbroken roll which should continue round from ear top to ear top. Now apply brilliantine as required, and smoothly work the hair into the roll, so that it flattens as it nears the top of the ears, this will emphasize the lengthening effect of this roll, which is ensured as you place it to remain behind the ears and away from the face, as shown in

if necessary, lightly back-comb in order to get it bold and round. This curl has to stand out slightly from the head to maintain the balance effected by the roll. If you find that the sides of the hair lie too close to the head, you may take the point of your tail comb, or *postiche* brush, and just lift the sides out by placing the tip of the comb, or brush, half way down into the side portion and gently lifting it outwards. This will give you the effect as in Figs 248 and 249.

All that remains to be done now is for you to place a clip at either side, just into the top of the roll, to hold it close to the side of the head, and gently lift out the lower part of the roll so that it forms an almost upright line running down the sides of the face and neck. See that the portions at the sides of the head appear bold and you will have finished your dressing, which should be of a very pleasing nature to your young client.

## DECORATIVE HAIR COLOURING

Decorative hair colouring is distinct from tinting white, or grey hair, to a natural shade. Temporary colourings are used, usually in the form of colour rinses, and these serve to enhance white or grey hair or, in some cases, to change, temporarily, the colour to some shade quite unlike that of natural hair.

The use of these colourings has grown during

recent years and, at the same time, advances have been made in the products available, so that it is now possible for the hairdresser to introduce a wide variety of decorative tints. The colour rinses range in shade from blues and silver, for white or blond hair, to auburns, pink or even green—with many less daring colours between.



## LADIES' HAIRDRESSING

No longer is the choice limited to blue or purple, for white hair, in the form of a simple rinse to enhance the "whiteness." Many women have, of course, been fully satisfied with the use of these colours, but many have not. For those who do not wish to go to the extreme in colouring, the silver and steel blue rinses have been developed. These give white hair a beautiful appearance and are not too conspicuous on the hair.

White hair must be shampooed very carefully, before the colouring is applied. Dust and grease must be removed efficiently without leaving the hair dull. The hair must be well rinsed with warm, clear water. The colour rinse is prepared (before starting the shampoo) by putting a few drops into fairly warm water—the amount varying according to the depth of shade required. With the client sitting upright after the shampoo, the colour rinse is applied by means of cotton wool dipped into the colouring.

The hair should be divided into small strands so that the colouring may be applied methodically and evenly to all parts of the hair. It is important to remember that over-bleached hair will be very porous and that the colour will be more readily absorbed on those parts most affected. With care, however, the ultimate shade can be quite even in tone.

On very pale blond hair—usually bleached—a lovely silvery shade can be obtained by mixing a silver blue with an ash. This is very successful on some heads, but it would not necessarily be so for others. Obviously experiments have to be made before attempting to colour a client's hair, for on over-bleached hair, which is very absorbent, mistakes may be made which need a great deal of correction. The rule to follow is the more the hair has been bleached the weaker the colour solution to be used.

On lightly bleached heads, where the colour may require a more golden or ashen tone, the appropriate rinse may be mixed and used for either case. It is recommended that the rinse be prepared before the shampoo is started, so that it is ready at hand the moment it is required.

For dull brown hair an auburn rinse can be used with good effect, and here the rinse may be mixed in a stronger form to impart its colour on the darker hair. As is usual with most forms of tinting, greater care must always be exercised when there is some old permanent wave left in the ends. These ends are most likely to be very porous, and will take the colour far more strongly than the less absorbent roots, which would appear darker by contrast; in such cases always apply the rinse to the roots first. Do not touch the ends until the roots have had ample time to absorb the degree of colour required. Then the colour rinse may be combed right through the ends, and finally a little more applied to the tips

of the hair. Finish with a final combing through. In this manner you will find the colour evenly distributed and patchiness will be avoided.

There is always our old friend henna to be mixed into a paste and applied to brown hair, and now that this is more plentiful its use will become more popular once again. There are also the liquid "hennas." These are not true hennas but achieve very similar colourings in the hair. The liquids have the advantage of being relatively simple to prepare and apply.

Pinks and greens have made their appearance at hairdressing demonstrations and competitions with a marked degree of success. Rather startling at first, but later growing in popularity, these shades are being used more and more for these purposes. And, what is done on the competition floor one year is often done in the salon a few seasons later. Of course these shades will only work on very pale hair, whether it be natural or bleached, for the simple reason that the colourings are of such delicate tones that only on the lightest ground colour would they show to advantage. The pink, used in a weak form, adds a lovely strawberry glint to an otherwise ordinary looking bleached head. And the green in its very palest form would make a very beautiful finish to a dress of contrasting colour at a suitable function.

These green and pink shades are obtained by water soluble colours. A few particles in a half pint of warm water will be sufficient to colour an entire head. What must be guarded against is a too deep colouring on the hair. Apart from the ugliness of such colours when overdone, it would create a serious problem in removing them from the hair. Ordinarily a soapless shampoo would be sufficient to remove any of these colour rinses, but if the rinse was applied too strongly, or if the hair was very porous from over-bleaching, then other means would have to be sought to cleanse the hair. This can be done by damping the offending parts with a spirit and rubbing hard between the ends of a towel and wiping off. In really bad cases, a very mild application of a weak bleach may be used, but this must be washed from the hair immediately the colour has been removed.

One method of testing the depth of colour is to prepare the rinse first and dip a small piece of clean cotton wool into it, and on lifting out the actual colour and depth can be gauged by its tone against the background of the pure white of the cotton wool. This test should always be carried out before the rinse is applied to any bleached, or white hair.

Students will realize that the older methods of colouring hair by brilliant lacquers and plastics have gone out of fashion, for their use entailed the application



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of heavy setting lotions and the additional use of sticky lacquers to give the desired effect. But to-day the whole fashion outlook has altered considerably. There is a gradual change to a far higher standard than has been enjoyed by women in general in the past. Since the coming of the short hair vogue, women have desired the lovely, soft, feathery look, and have turned away from the heavy stiff *coiffures* worn by their predecessors on certain occasions. There is no doubt at all that to-day's hair styles are far prettier and more practical than has ever been the case before, and, of far greater importance, they are enjoyed by a far larger proportion of the female population.

As in styling hair to suit the individual wearer, taking into consideration the fall of the hair, the shape of the features, general height and appearance, so in colouring do we have to observe other points of relevant interest. The experienced hair stylist can, at a glance, tell whether a certain style would suit his client or not, he can immediately form a picture in his mind of the head completed in a suitable style. In colouring we have to consider the colour of the eyes, the skin and the complexion in general before even thinking of what colour to add to the hair. Too many are the women one sees with obvious artificially coloured hair, no small wonder that objections are raised by nervous clients when colour rinses are suggested. A convincing point to bring

forward to the doubting client about this is to emphasize that she only notices those that are badly coloured, and that there are many women with artificially coloured hair that she would never suspect. Another point to emphasize is that the colour rinse is not a dye, but simply what its name implies, a rinse that will give a shade to the hair and will wash out at the next shampoo. Then if the colour has met with approval it can be repeated, or slightly changed at the next visit, or dispensed with entirely if no longer desired. Once clients are convinced that this is the case their fears will go, and you can exercise this part of your Craft with the knowledge that you can add to your prestige considerably.

For clients who are letting a bleach grow out and have reached the stage where the line of demarcation is about three inches or so down from the roots, and who cannot have, or do not wish for, a definite tinting over the bright parts, the colour rinse will prove to be a boon. A slightly stronger rinse can be prepared of the brown, or ash, colour and applied to the light parts of the hair and so tone them down according to the strength of the rinse. This will have the two-fold purpose of toning down and yet still leaving a slight amount of light colour showing through. This will give the client an idea as to how the colour would look if made permanent, and at the same time enable her to achieve her natural shade gradually.

## THE USE OF HAIR ORNAMENTS

There has never yet been an age in history when women have not sought means of ornamenting their hair by the use of natural or artificial confections. Hair ornaments follow fashions, as do all other things connected with women's attire and appearance. But to-day ornaments have become rather more restrained in use and design, mainly because the scope and variety of hair styles has given women a sufficient adornment without any additions. So often it happens that the *coiffure* needs no more than a simple ornamented comb placed in the hair at the appropriate angle to enhance the whole ensemble.

### Ornamental Combs

The comb is most popular to-day because it is both ornamental and practicable in use. The split-tooth variety of comb has become very popular, for it can secure the hair, and by means of the design and shape of the teeth it will hold itself, and the hair, firmly in position for a considerable length of time. The split-tooth comb is very easily adaptable, because its edge can be ornamented with a gold or silver bar, white or pink pearls or small flowers. These show in a subtle manner as only the bar, or

back of the comb where the ornament is attached, will be seen in the hair. The same type of comb, in its plain form, is also of great assistance in keeping the waved "bang" in position, especially where the

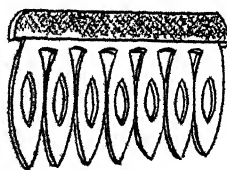


FIG 250 A SPLIT-TOOTH COMB WITH GOLD OR SILVER BAR ATTACHED TO TOP

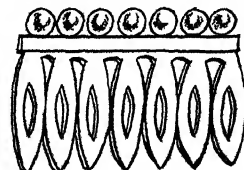


FIG 251 A SIMILAR COMB WITH PEARLS OR AN ALTERNATIVE ORNAMENT TO TOP

hair is of a very fine texture. In this instance the comb remains invisible, but in doing its work it serves its purpose in allowing the hair to be its own ornament. The sketch of the comb in use will show what a great help it is for this type of hair and dressing (Fig. 252). In addition to keeping the hair together it has the advantage of keeping the shape neat and bold, when otherwise it might easily become disarranged.

The "pearl" ornamentation shows up beautifully when used in a shade of hair which throws it into

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contrast The back of the head is usually the favoured place for many women to wear an ornament, and it can be seen in this sketch how effective such a confection can look

The head shown in Fig 255 has been dressed with

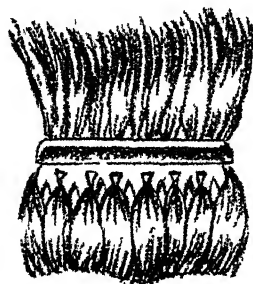


FIG 252 COMB HOLDING DOWN THE UNDERNEATH PART OF A WAVED "BANG"

an elongated "V" roll running down the sides of the head, with the pearls apparently holding themselves in position. Actually the teeth of the comb are invisible and only the ornamented part shows. The head in Fig 254 favours a cross-over back, where once again two similar combs are used with their dual purpose of usefulness and beauty

### Flower Decorations

The flower has always been the traditional ornament for the hair. Nature has supplied so many varieties that there is a flower for each and every purpose of adornment. Since the flower is a living thing, and delicate at that, its use is purely decorative, and when it is used for embellishing the hair its life

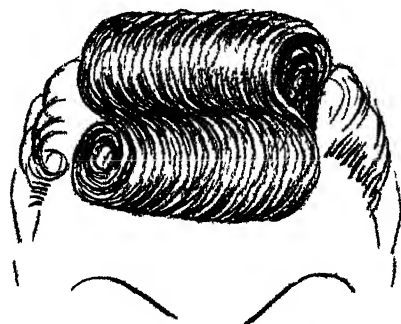


FIG 253 THE WAVED "BANG" IS DRESSED OVER THE COMB AND HELD SECURE WITH THE COMB INVISIBLE

is curtailed and its purpose is short-lived, but what beautiful purposes flowers do serve, with their brilliant colours and delightful aromas adding a touch to the personality to the wearer! Without doubt the flower must have been the original of all hair ornaments. Its use to-day has been influenced by the desire for originality in design, and this has led also

to the search for rare and expensive blooms. Quite often the orchid has been used as a hair ornament rather than in the wearer's dress. This is possible because the orchid is one of the most delicate and rare flowers one can procure, and its lovely shades

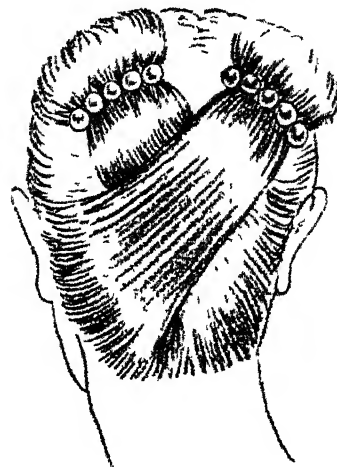


FIG 254 PEARL COMBS USED TO HOLD ENDS OR CROSSED OVER BACK IN EDWARDIAN TYPE DRESSING

can be selected to harmonize with the colouring of the dress or complexion

But there are many of the smaller and more common varieties, which by themselves are not

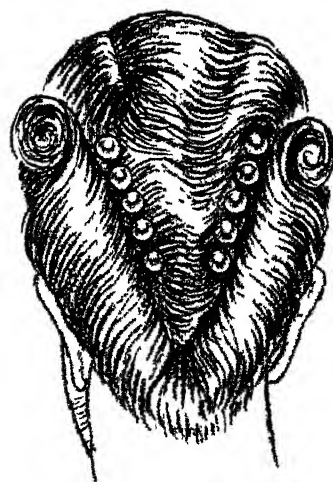


FIG 255 PEARL COMBS PLACED ALONG EACH SIDE OF "V" ROLL

sufficient for ornamentation. However, by clever selection and design, small sprays can be adapted to form really beautiful shapes that enhance the colour and design of the *coiffure*. Individual petals of contrasting hue to the hair are sometimes placed in the open end of a well rounded curl, here, indeed, is nature combined with human artistry. A dozen or

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so such curls with the tip of a petal protruding from each, provide endless scope for artistic design

### Feathers and Plumes

Following the flower the feather probably takes next place of importance, but at the same time one must consider the enormous scope afforded here, for the feather is more amenable and can be coloured and shaped according to the desire of the hour. The feather has a far longer life than the flower, but although it is so much stronger and more durable it is nevertheless a delicate thing to behold. Feathers have been used often in women's hats and their use as hair ornaments has perhaps become less excitable as a consequence. But the large plume with the beautifully rounded end, such as the ostrich feather, can be tinted any colour, and two or three such plumes can give a most satisfactory effect.

### Court Dressings

Feathers have always been the appropriate ornamentation for Court Dressings. It is usual to have three white "Prince of Wales" feathers attached at the back of the head, by a *postiche* clip or split-tooth comb, and so placed that they tilt slightly to the front and to the left of the head. The usual dressing has always been of the simple kind, since the feathers cover so much of the hair that the back of the head is completely hidden by them and the attached veil. Incidentally, the Lord Chamberlain may dictate the nature of ornamentation for Court *coiffures* and these may change from time to time.

### Bridal Traditions

The bridal *coiffure* has perhaps been the most beautiful and simple of all dressings. The bridal orange blossom is unique in itself and its use is reserved for this special purpose. Its use has been modified in recent years, though it survives as a "ritual" or custom the bride must observe. "Something old, something new, something borrowed, something blue," is always the reminder to the bride by one of her maids who will see that all these things are observed. The wearing of orange blossom has become just another of the old-time customs and traditions, and one can notice how its use has become less conspicuous as an ornament and more prominent as an attachment for the veil. No doubt the time will come when its use will change again, so that it is proudly worn in ornamental array.

### Scope with Ribbons

Ribbons make lovely ornaments. With them the artistic person has a valuable means of decorating the hair. Ribbon has the double value of being

ornamental and practical by reason of its colour, texture and method of use. It is surprising how much ribbon is necessary in ornamenting a *coiffure*, and two or three yards may very easily be used without any to spare. Seven yards has been used in ornamenting a single dressing when the dresser made a row of bows down the back of the head. It was a maroon coloured velvet ribbon about two inches and a half wide, and the clever way the ribbon was manipulated into bows and the cunning placing of the hair, were indeed a joy to watch.

A ribbon to match the particular dress to be worn, and placed in a nice position in the hair, can do a tremendous lot for the dressing and lend an air of youthfulness to the wearer.

It may appear simple to tie a ribbon on to the hair to finish off the ensemble, but it really requires an artistic touch to get the correct balance and shape. The ribbon must be of the proper width and shade and must be tied so that the knots are concealed. This may sound complicated, but the use of ordinary or small safety pins will serve to hold the ribbon in position and maintain the flat unbroken flow of material so essential in hair ornamentation.

### The Tiara

The tiara will always be the most beautiful and highly prized of all hair ornaments. The very name "Tiara" suggests glittering ballrooms, state functions, with the full regalia and all the beautiful occasions on which it is worn. There seems to be a certain amount of unhappy history attached to the wearing of the tiara, as it is mostly associated with Royal functions, and many a tiara has seen painful and bloody occurrences which have been written in the history books of more than one country. The tiara is usually comprised of real jewels or diamonds and is easily attached to the head by placing it squarely at the front and top of the head, and the side hair may be dressed slightly back so that the extreme ends of the tiara are hidden. There is often a silk lace or cord at each end of the tiara, and these may be tied together at the back of the head with the resultant knot or bow hidden in the curls at the nape of the neck.

Quite often a tiara is made of paste "diamonds," but the beauty is still there, for the very shape is so exquisite even a plain ornament of similar shape would, in itself, be a source of attraction.

### Plastic Ornaments

There has emerged a new type of ornamental material since the second great war—plastic. This material can be manufactured to feel like silky skin or the more solid bone-like substance. It has a great advantage over many other kinds of materials

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because it is such a fine medium for colours. It can be transparent like glass or of any colour or shade imaginable. Plastics have found many uses in the home and salon, they are suitable as curtaining or wall decorations. In its finer forms it makes a very suitable type of hair ornament and its pliability in manufacture permits the reproduction of flowers, feathers and other shapes in a great variety of colour. Hair slides and combs, too, are made of this substance because of the amount of flexibility and resilience in its properties.

### Spanish Combs

There is also the more exaggerated kind of ornamental comb of the Spanish type which is always

attractive. The size of these combs varies tremendously, and even the smaller ones stand about three inches high above the head and for this obvious reason their use is confined to special functions where the appropriate dress can be worn. But their beauty is worthy of a finer description, some look more like museum pieces. Huge white combs the size of an outspread fan, studded with jewels and precious stones, leave in mind pictures which will never be forgotten. Such combs may well come back to an even greater use because, by their size and shape, they would provide an excellent foundation for a veil to cover the entire head. This would create a different contour for the covered head and, at the same time, the veil would be kept off the hair.

## TOOLS AND GADGETS

All sorts of gadgets have been designed to aid the hairdresser in his work, but they must be looked upon as aids and not as being indispensable. What important points are necessary in the technique of hairdressing? To begin with, hair must be tapered correctly, set and curled correctly and then brushed and dressed correctly, there is no gadget that can do any of these things for you! There is a great deal of difference between a gadget and a tool, for the latter is indispensable and the former is not.

Of the tools, scissors and combs are the two main items for the student to possess. Combs vary in size, some people prefer a particular size for cutting and another for setting, a third for dressing, and perhaps still others for certain other parts of their work. There are others who use one medium size comb for all purposes. The student would be advised to commence with only those tools he feels are necessary to him, and this will assist him in his selection. Perhaps two combs, one lighter comb for setting and a heavier one for dressing out, with perhaps, the addition of a tail-comb, should be sufficient. As progress is made the aim should be to use one handy size comb only for all purposes, as this facilitates work and obviates the constant changing and fumbling in the pockets for the other comb.

Two pairs of scissors are required, so that one pair is in use whilst another pair may be at the grinder's. They should be of a size and weight that is convenient to the handling of the individual. Look for a good make, that is the make of those which you know has been in use for several years. Keep them upright in the pocket—with the points uppermost—when not in use, and wipe off any hair remaining between the blades during and after use. Keep your scissors carefully and don't be tempted to cut string, paper, or force corks out of bottles with them, they

weren't made for that purpose, and you will regret it when doing the next tapering.

Clippers may occupy a place in your tool case, but a word of warning in their use. Firstly, don't depend on them too much, for their use can so easily form a bad habit. In modern short styles the hair at the nape of the neck is vitally important to the finishing touch—a graduated softness. If the clippers are used and allowed to travel too high beyond the hair line, then a hard finish will result and all the beauty of the back of the head will be lost. When there is a little hair growing below the hairline the best method of cleaning off is by the tips of the scissors, this may take a minute or so more, but it is worth while because it will ensure that softness for which you are striving, furthermore, you will be less likely to overreach the line of softness. On the other hand, where there is a heavy growth of hair at the nape, well down in the neck, then the clippers may be used to deal with the lowest hair only. That which is nearer the line of the dressing should be finished off with the points of the scissors. It will be to the student's advantage to use the clippers as little as possible, even when their use appears to be necessary.

A razor should be another of your tools for cutting hair, if you wish to develop this technique. If one is kept, then a strop, too, is needed so that the blade may be kept sharp. It will be understood when it is mentioned that stropping should be done immediately after the razor has been used, out of sight of the client. The staff-room or an empty cubicle is the place for this and then the razor is ready for further use. A second razor should be kept for when the first is being ground, or off edge.

Triangular setting nets, two or three, are essentials, and if they are of different colours and washed regularly their brightness and length of life will be maintained. It is far better to wash your nets and

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keep them fresh and clean than to have them stringy-looking and tear into holes easily

Marcel waving irons, although not in such regular use as in recent years, must be part of your equipment, as they form the means of manipulation of the hair, and knowledge of their use is an integral part of your education as a Craftsman. Two pairs are needed and the student should get a medium size, "B" or "C"

A half a dozen ordinary hair clips should be kept for use for holding meshes whilst permanent waving or cutting, they are inexpensive but very useful tools. A few dye brushes for tinting are required. One single row bristle for liquid tinting and another with a wider range of bristle—about three or four rows, or paint brush kind—for the paste type of dye, whilst another with longer and softer bristle may be kept for the application of colour rinses. Although the latter may be applied with cotton wool, some people prefer the soft brush. A few rounded wooden sticks, about six inches long and three-eighths thick, should be available for making swabs, with a strip of cotton wool, for use in bleaching. A small measure glass of about two or four ounces, capacity marked off in ounces and fractions, is another very important item to have at hand for measuring liquids which have to be mixed in certain quantities.

A *postiche* brush for dressing is required for finishing off a *coiffure* which needs smooth surfaces on rolls or coils. The usual five row bristle is a good one to have, but see that yours is not a hard, or too stiff,

bristle, as this would tend to separate the hair and undo your back-combing. The smoother type is easier to handle and will ensure a smooth glossy surface on the hair where required. Another kind of brush is the ordinary type used for brushing the hair well through prior to shampooing. But for this two brushes are needed, and they may be of the nylon variety if pure bristle is not obtainable. These articles comprise the tool list for your equipment.

Of gadgets there are very many and their number is added to at regular intervals. There are gadgets for cutting hair, making waves, rolling curls and making pin curls. Now these may be very useful on extremely difficult types of hair and the student may be obliged to use them occasionally. Used correctly and for the proper purpose they are very good, but the student is warned against their habitual use. Used habitually they tend to make the work look less artistic and more stereotyped, this is to be avoided at all costs if the Craftsman wishes his work to retain his individual creativeness. Another case against their frequent use is that the client begins to think that they are more essential to her *coiffure* than the hairdresser using them. She feels that anybody could dress her hair with the same effect if only they use the gadgets you have used on her hair previously. This is not the kind of thing which will help you in your career, if you strive for perfection at all times, relying on your own judgment and skill in manipulating the hair, then success will be more assured and the clients better pleased.

## SECTION V

### WAVING THE HAIR

WAVES and curls form the basis of almost every hair style, indeed it is difficult to recall any period when this was not so. There is a universal desire for wavy hair, and this is easily understood when the many advantages of naturally wavy hair are considered. It is so much softer in appearance, so much easier to handle and never, at its worst, becomes quite so untidy as straight hair.

Small wonder, then, that hairdressers throughout the ages have been seeking ways to imitate nature's waves. Yet, it is only within comparatively recent times that any measure of success has been achieved. Since there are more people with straight hair than

with naturally wavy hair, there will always be a demand for waving—by one method or another. For this reason the student is well advised to study all methods and to develop his skill by constant practice.

Logically, methods of waving fall into the following separate categories: (1) Marcel waving, (2) water-waving, (3) permanent waving, (4) *posiche* waving, and (5) fantasy water waving.

Water-waving is a generic term covering setting, blow-waving, and finger waving, whilst fantasy water-waving includes the many finer points of the art, including work for competitions. All these methods are described on the following pages.

#### I. MARCEL WAVING

##### The Invention of the Marcel Wave

Prior to 1872-1873, artificial waving and curling depended mainly upon the human fingers, curling sticks, and crude heating irons, the latter producing a form of regular undulations known as crimps. Up to this period, so far as waving, as distinct from curling, was concerned, the results were crude and unnatural. It fell to a young hairdresser, M. Marcel, to discover a system capable of producing naturally disposed waves by means of heated irons. Marcel (Fig. 256), by his discovery, entirely revolutionized the art of waving the hair. At first the hairdressers of France were hostile to Marcel and his method of waving; they considered it a system unworthy of artists, even though they themselves used crimping irons.<sup>1</sup> Moreover, the newspapers ridiculed the invention, and Marcel and his irons were unmercifully caricatured; in short, he suffered the persecution so frequently meted out to pioneers. He won through the ordeal, however, and now there are few hairdressers' shops in the world in which Marcel Waving is unknown.

"The great vogue obtained by this form of waving," wrote M. Mallemont, in his famous manual, *Coiffure de Dames*, "is due to the fact that it gives to straight hair exactly the appearance of naturally waving hair." The secret of this "natural wave" was discovered by Marcel in 1872-1873, when after a period as a journeyman, he went into business on his own account in Paris. He used to ponder over the difference between the straight hair of the majority of his clients, and the naturally wavy tresses of his beloved mother. Marcel then entered upon a definite quest, which eventually took him to his important discovery.

Almost accidentally, it must be said, the secret was discovered. The waving irons then in vogue consisted of two prongs, one solid and the other grooved, the former prong fitting into the groove of the latter. *It was by reversing the application of his irons, that is to say, placing the groove underneath, contrary to custom, that he secured almost exactly the desired result.* A definite wave, with a soft ridge, was produced, instead of, as hitherto, a mere crimp or corrugation. Having produced a *wave*, Marcel set about giving it the natural "S" contour, this he effected by a simple direction of the hair between each undulation, by means of comb and fingers, backwards and forwards. The student will better appreciate this point presently, when the technique of Marcel waving will be explained.

Until 1887 Marcel worked hard, his clientele became greater as his waving became known, and in 1888 he turned the corner of the struggle, and was in sight of a fortune. Marcel waving became a vogue, the newspapers boosted his system, so that in the following ten years Marcel amassed a considerable fortune, and retired in 1897. Apart from his own assistants, very few hairdressers were aware of his secret until just before his retirement, when he made the details of his system public to the trade. His "Demonstrations of the Executing of Waving" was published in *La Coiffure Française Illustrée* in its issue of February, 1897. By means of diagrams and explanatory notes Marcel made known his secrets to the hairdressing world. His death at the age of 84 in June, 1936, removed one of the hairdressing trade's gentlest and most respected pioneers. The reader will do well to study the original methods of Marcel. There have been certain modifications introduced since then, but,



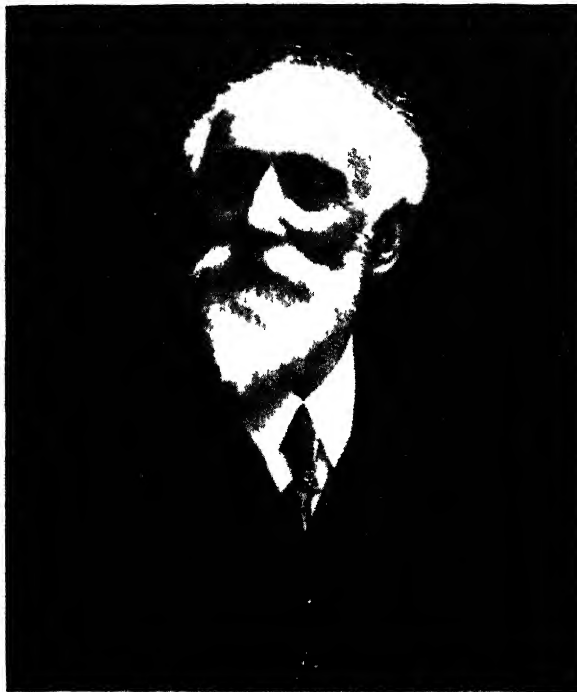
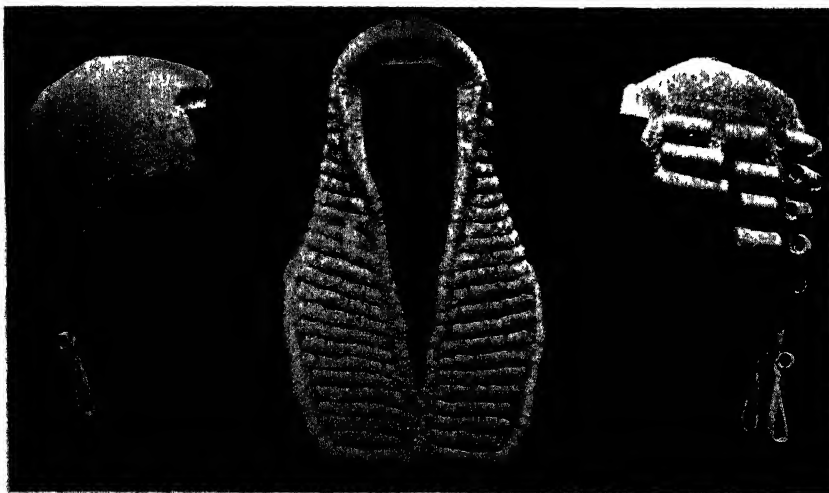


FIG. 256 M MARCEL, LE ROI DE L'ONDULATION

Born 18th October, 1852, at Chauvigny Apprenticed to the hairdressing profession from the age of twelve years Worked as a hairdresser's assistant in Paris at the age of 18 years Started for himself at twenty years, and invented the Marcel Wave, 1872-73 After fifteen years (1887) his method was universally acclaimed and adopted, and ten years later, at the age of forty-five, he retired, having made his fortune Died June, 1936



Bench

Court

Bar

FIG. 257. JUDICIAL AND LEGAL WIGS

By courtesy of J. R. Wills, Esq.

## WAVING THE HAIR

fundamentally, the process is the same. Therefore, Marcel's original method will be dealt with first.

### The Original Method of Marcel Waving

Marcel proceeded on the basis of, and took for his pattern, the prettiest kind of natural undulation, namely, the symmetrical and harmonious serpent-like wave, half-hollow and soft in appearance. (See Fig 258.) Actually, a natural wave is a divided curl. This may be proved by taking a piece of curly hair and flattening it out. It will be observed that the curls, when divided by flattening, become undulations in which each wave is equal in dimension to half a curl. Moreover, usually the waves will be symmetrical, but each separate wave, whilst preserving this symmetry, tends to an opposite direction, that is to say, one wave pulls *left* and the next pulls *right*, and so on. Thus naturally wavy hair is invariably "S" shape. The principle of dividing the curl is followed in permanent waving, and setting a permanent wave is merely dividing the curls produced by the heat into waves by means of the fingers. The principle laid down by Marcel is now incorporated in modern permanent waving, of which more will presently be said.

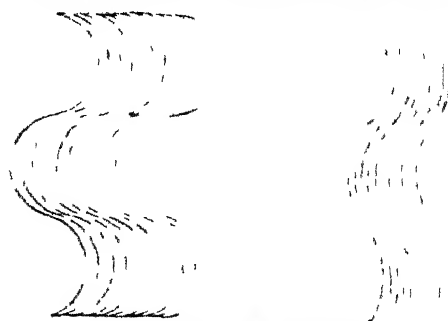


FIG 258  
CORRECT  
UNDULATIONS,  
NATURAL FORM  
OF WAVING  
INITIATED BY  
M. MARCEL IN  
1872

The operator is strongly advised to practise the "S" wave, and two diagrams (Figs 259 and 260) have been included which illustrate the correct and incorrect shape of the wave respectively. The exact contour to be taken will be appreciated by the operator if he places a sixpence on the half curls made by the waves, it will be found that the coin just fits the undulation, first *out* and then *in*. The "S" wave and the sixpence will impress the idea upon the operator.

The irons required for Marcel waving are made in four sizes, viz. A for the roots, B and C for general use, and D for use on hair of very strong texture. Original Marcel irons are made only by the Maison Pelleray, and the name "Pelleray" stamped on every pair is a guarantee of good quality. (See Fig. 266.) The operator is strongly recommended to procure two pairs of B and C, and one pair each of A and D, as the minimum requirements so far as waving irons are concerned. Irons of inferior quality are usually ill-balanced, badly grooved, and are apt to damage the

hair. According to the original directions of Marcel, the hair must be clean and perfectly dry in order to be successfully waved. The waving must invariably be commenced on the *right* side of the head. (See Fig 261.) Take a strand of top hair, not too heavy, and



Marcel waving Showing "S" Wave  
FIG 259 CORRECT CONTOUR      FIG 260 INCORRECT CONTOUR

proceed so that the wave encircles the top of the ear. The undergrowth, or roots, must not be waved until the first top layer has been done. Marcel insisted

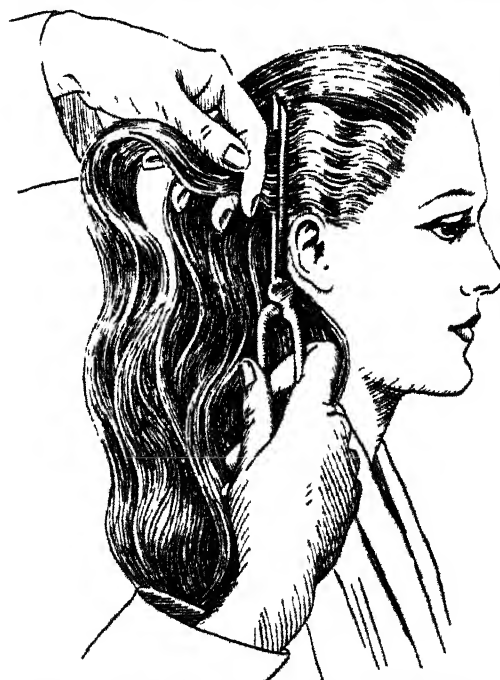


FIG. 261 MARCEL WAVING (ORIGINAL METHOD)  
Commencing first section

upon each layer being separately and completely treated, so that the whole hair was eventually thoroughly waved. Fig. 261 shows the exact position of the hand holding the B irons in a correct manner, the groove always being underneath. The first wave is shaped by directing the hair from the *bottom of the irons towards the top*, holding the strand of hair by the left hand close up to the iron.

## THE ART AND CRAFT OF HAIRDRESSING

The second wave is obtained by sliding the iron along the strand of hair for a short distance, and

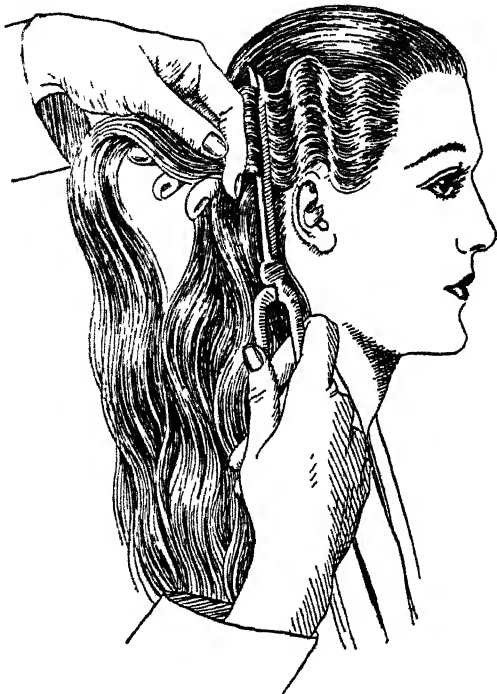


FIG 262 MARCEL WAVING (ORIGINAL METHOD)  
Making second and succeeding waves



FIG. 263. MARCEL WAVING (ORIGINAL METHOD)  
Waving next and underneath section

directing the hair from the top of the iron towards the bottom—that is to say, the reverse of the first wave, the left hand always following the iron. (See Fig. 262.)

Continue this movement wave by wave, directing the hair alternately first towards the top and then towards the bottom, until the end of the strand is reached

The first strand of hair having been done throughout its entire length, take the next and underneath strand, adding to it a small part of the already waved strand, so that it may act as a guide for the proper



FIG 264. MARCEL WAVING (ORIGINAL METHOD)  
Waving top section from forehead

disposition of the waves, and proceed to wave it as previously explained. (See Fig. 263.)

Having finished the right side, the operator then proceeds to the top of the head, where strands of hair are taken in turn and waved, commencing at the forehead and waving backwards towards the ends of the hair. (See Fig. 264.) On each occasion a small portion of previously waved hair should be taken up with the new strand, so that the operator has a continuous guide, and to ensure that the waves are regularly distributed.

The whole of the hair having been waved, it is necessary again to take up those strands immediately around the forehead, and apply the irons (size A) near the roots. (See Fig. 265.) This brings the wave nearer to the head, and effectually destroys that

## WAVING THE HAIR

tendency to straightness so frequently observed near the forehead

Marcel insisted upon the observance of three fundamental rules, viz —

- 1 Always use the irons with the groove underneath
- 2 Encircle the top of the ears with the waves
- 3 Always add a small portion of the already waved strand to the following one, so that the waves are agreeably distributed and a correct sequence secured

### General Marcel Waving Technique

As already indicated, Marcel waving is based on certain fundamental rules, and, although many ingenious attempts have been made from time to time to get away from these fundamentals, the hairdresser who desires to execute natural-looking waves, imperatively comes back to the basic principles of Marcel

Nevertheless, what with the changing modes of fashion, and the inevitable developments in craftsmanship, certain modifications and extensions in the methods of producing the Marcel wave have taken place during the last ten years or so. In order that the operator may be well-grounded in the art of waving, it is necessary now to explain the latest methods; the operator will doubtless appreciate that the differences are those of practical details, rather than of essentials.

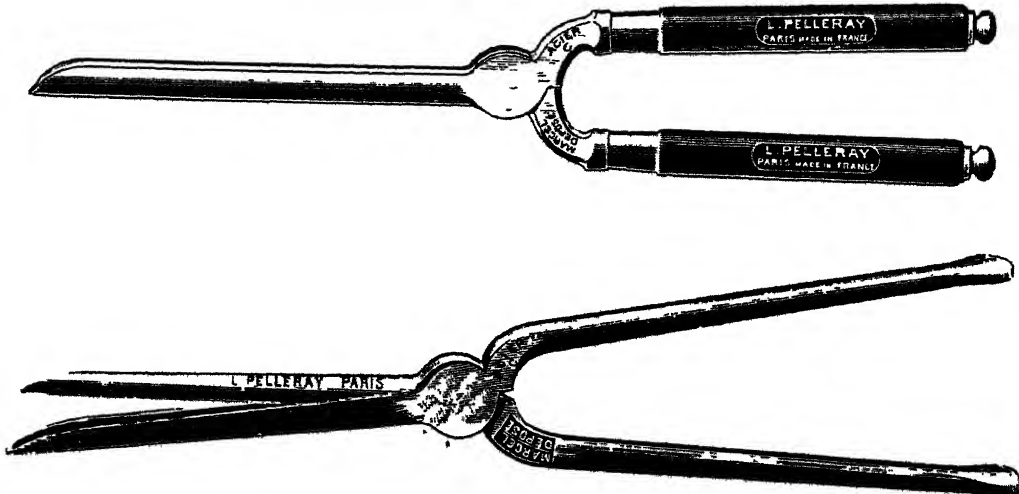
For all practical purposes, it is desirable to first demonstrate the method of waving a full head of hair without a parting, that is to say, involving a pompadour front. As all hairdressers of experience well know, the operator who has once mastered the art of waving a pompadour is afterwards able easily to adapt himself to the many variations in hairdressing styles. The crux of the art of Marcel waving is to be found in the pompadour style now to be explained

The client should first be comfortably seated, and, unless the operator is tall, it may be necessary for



FIG. 265 MARCEL WAVING (ORIGINAL METHOD)  
Bringing front waves nearer to the forehead

the lady to rest her head on the head-rest of the chair, in order to wave the pompadour front. It is more acceptable to place oneself behind the client, and the



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FIG. 266 TYPES OF IRONS USED FOR MARCEL WAVING

## THE ART AND CRAFT OF HAIRDRESSING

lady may be required to recline slightly, so that the top hair may be waved. The hair is combed thoroughly, and it is correctly placed before waving is commenced. The irons must not be made too hot



FIG 267 MARCEL WAVING (MODERN METHOD)  
First movement—raising the hair with the comb

lest burning of the hair results. By dint of experience, the operator will be able to judge the required temperature, but at first it may be advisable to test the irons on a piece of tissue paper.

### First Phase : Lifting the Hair

The operator first takes the dressing comb, which must not leave his hands during the whole process, and inserts it into the frontal strand of hair, as shown in Fig. 267. The strand, as it is lifted, must be drawn in an opposite direction to the natural grain, that is to say, if the hair has a tendency towards the right, then draw it slightly towards the left.

The strand of hair is then taken, and held fairly close to the head by means of the index and middle fingers of the left hand, as shown in Fig. 268. The operator will use his fingers to divide the strand horizontally into two, retaining between the fingers just sufficient hair for waving purposes. This piece is transferred to the fingers of the right hand, as shown in Fig. 269. It is important that the strand about to be waved should be of sufficient thickness to take the

irons, but thin enough for the operator's fingers to be visible through the hair.

Having in this manner prepared the hair, the operator lightly combs the strand, which is again held in the left hand, as in Fig. 268. The irons are held in the right hand, and the dressing comb, placed with its back towards the client's forehead, is held between the thumb and index finger of the left hand, as shown in Fig. 270.

### Second Phase : Making the Wave

The hair, held firmly in the left hand, is now ready to receive the heated irons. A second pair of irons should always be on the heater ready for use, and



FIG 268. MARCEL WAVING (MODERN METHOD)  
Second movement, fingers of left hand used for making correct division

immediately the others are cold a change of irons should be made.

First open the irons wide, and be assured that *the groove is underneath*. Then slide the grooved prong under the strand of hair in such a manner that the bottom of the groove is *not quite parallel with the head*, but slightly raised towards the operator. The irons are then closed upon the hair, using the second and

## WAVING THE HAIR

third fingers to ensure a tight grip. As the irons are closing they should be turned slightly, using a screw-like movement, this gives the necessary roll, and the irons enclosed in the hair are brought as near the

moved. The irons are now in a position for the formation of the first complete wave. The right side of the groove (the side farthest away from the operator) must now be placed exactly underneath the fold, or ridge,



FIG 269 MARCEL WAVING (MODERN METHOD)  
Third movement, fingers of the right hand completing separation of hair

forehead as possible, but not close enough to cause a burn on the skin. The irons are then sharply forced upwards, drawing them slightly to the right, so as to cause resistance, whilst the free hair is drawn in the opposite direction, as shown in Fig 270. The irons, of course, must be held tightly, and must not be allowed to slip along the hair.

It should be noted that the preliminary movement just described produces only *half a wave*, the left edge of the groove imprinting a fold of the first wave proper. The first wave proper must bear towards the client's left, and is, therefore, designated the *left* wave.

The irons are not yet withdrawn from the hair, but they are slightly opened and pushed a little farther on, and, by means of an unscrewing movement, are pressed over the crest previously formed.

The operator's left hand must hold the hair firmly, but should be supple enough to allow the irons to be



FIG 270 MARCEL WAVING (MODERN METHOD)  
The waving irons executing the preliminary half wave



FIG 271 MARCEL WAVING (MODERN METHOD)  
Left hand wave, first movement of irons

just made by the left side of the groove in the previous movement. Having placed the right side of the groove immediately underneath the fold as indicated—not an easy matter—the irons are gripped tightly together and rolled for half a turn towards the operator. The irons, in this movement, are pushed slightly towards the *left*, whilst the strand of hair held in the left-hand fingers is directed towards the right. Fig. 271 clearly illustrates this movement.

Then, without changing the position of the left



## THE ART AND CRAFT OF HAIRDRESSING

hand, the movement is ceased, and the irons are gradually opened and turned in a screw-like manner. The movement is now recommenced, the irons being held loosely, with the prong smoothing the hair as



FIG 272 MARCEL WAVING (MODERN METHOD)  
Left hand wave second movement of irons

the irons are moved in a direction away from the scalp. Having previously determined the width of the wave, the irons are tightly closed when the required distance is reached. The irons should grip the hair with a screw-like movement as before, the irons

in the position shown in Fig 272. The irons are now gradually unrolled and opened, but are not taken out of the hair, unless, of course, they have become cold, when the other pair should be brought into use. The irons are transferred to the other side of the *second* crest in the manner already described, excepting that now the left edge of the groove is the lower fold previously formed (See Fig 273). The irons should be gripped tightly, and the hair rolled in order to produce the dip or hollow of the wave now being formed. As the hair is rolled, the irons must be drawn *towards the right*, and the hair held in the operator's fingers must be directed *towards the left*.

The first half of the right-hand wave is now produced, and the operator proceeds to complete the wave. The irons are now slightly opened again, and are moved gradually back for the same distance as for the previous wave. The irons are then gripped tightly and drawn *towards the right*, and the hair in the operator's fingers is directed *towards the left*, as in the first half of this wave (See Fig 274). The hair is rolled as before, in order to complete the hollow of this right-hand wave. The wave is completed by placing the irons in the manner already described so as to form a fold. This time the *right edge of the groove* is replaced by the *left edge of the groove*, the right and left grooves being alternately placed as each wave is completed. A close study of Figs 272,



FIG 273 MARCEL WAVING (MODERN METHOD)  
Right-hand wave, first movement of irons

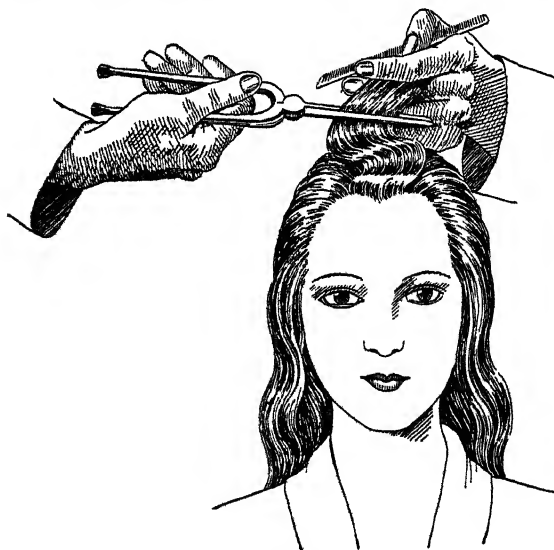


FIG. 274 MARCEL WAVING (MODERN METHOD)  
Right-hand wave, second movement of irons

being pushed all the while towards the *left*, and the hair held in the fingers pulled in the reverse direction. (See Fig. 272.) This movement, provided the irons are properly rolled and the hair well directed, completes the production of the first, or *left-hand*, wave.

The *right-hand* wave must now be formed; the irons on the completion of the left-hand wave should be

273, and 274 will make this point perfectly clear to the operator.

The operator will now have produced two waves: *first*, the left-hand wave; *second*, the right-hand wave. If properly done, the "S" edges of the waves will be obvious to anyone. (See Fig. 274.) These two waves really represent the whole system of Marcel waving,

## WAVING THE HAIR

and they can be reproduced *ad infinitum*. There is no variation in the *method*, or system, of producing the Marcel wave, the only difference being in the disposition, distribution, or number of the waves,



FIG 275 MARCEL WAVING  
Flat but deeply waved bandeau

matters which must be determined according to the style of *coiffure* worn.

The hair, however, must always be lifted up so as to give a full pompadour effect. Flatter waving, if so desired, can be produced by only slightly lifting the hair, that is to say, only raising it just sufficient for the insertion of the irons. As the hair is waved, so will it lie in the final dressing of the *coiffure*.

Marcel was most thorough in his work, and he waved the hair section by section until every hair of the head that it was possible to wave had been treated. It may be added that waving so thoroughly done commands the highest remuneration, a point often lost sight of nowadays.

### Waving Bandeaux and Parted Dressings

When the operator has mastered the fundamentals of Marcel waving—the art can be fairly quickly mastered with conscientious and assiduous practice—he must turn his attention to the execution of the various styles of waving that are appropriate for the different *coiffures*.

The pompadour mode, as above described, can be considered as the basis of all styles. It is necessary, however, to indicate in a brief manner the methods used to wave bandeaux and parted dressings, variations of which can then be adapted as necessary for other styles.

In the days when long hair was the prevailing fashion, it was sometimes necessary to combine two styles of waving on one head. Many clients favoured a bandeau, so that when the hair was put up, the front and sides of the *coiffure* presented an appearance somewhat out of keeping with the chignon and back-dressing. In such cases, it was necessary for the hairdresser to separate the back hair, waving it after the

manner explained for the pompadour style, *but leaving the front for separate and different treatment*.

The back hair is waved first, then the front portion, which becomes a bandeau, is suitably parted, and the waves are made parallel to this parting. Many of the modern modes demand similar treatment, the waves having an appropriate adjustment to the parting.

Bandeaux can be made to appear flat or bulging, by the simple expedient of holding the hair low or high whilst waving it, hair well lifted up with the waves rolled in deeply will produce the bulgy, or full, effect, as shown in Fig 275. Whether the waves are to be flat or full, the hair is first parted in the correct position for the final dressing. The first wave is made as close as possible to the parting. Frequently, oblique waves will be desired for the bandeau, the direction of such waves being shown in Fig 276.

Flat bandeaux are obtained by first making a cross-parting from ear to ear and then a middle-parting leading from the cross-parting down to the centre of the forehead. Fig. 277 clearly shows the idea and the correct disposition of the waves. The oblique style of waving, above referred to, is commenced by waving the first strand, as shown in Fig 277, and then each succeeding wave is turned a little. This causes a slight deviation, the first wave being horizontal to the parting, and each succeeding wave being a trifle



FIG. 276 MARCEL WAVING  
Flat bandeau with oblique waves

out of truth, that is to say, the end of each wave nearest the crown of the head is a trifle wider than its width on the forehead. Thus the undulations become vertical on the temples, as in Fig 276. This expedient of slightly turning the direction of the waves is not easy of accomplishment, and constant practice is necessary in order to obtain a satisfactory result.

### How to Wave a Shingle "Coiffure"

There are two ways of waving a shingle *coiffure*. The first method is to curl all the short hair at the

## THE ART AND CRAFT OF HAIRDRESSING

back and sides, and also the ends of the long hair, until there is a good foundation for a nice, deep wave. If it is desired that the hair at the sides should be waved, curl the hair well to the face, across the sides of the head, curl this and all the back hair in the underneath mode of curling. Having accomplished this part of the work, commence by waving the top hair first, according to the style desired, if the top is to be of the oblique, or slanting mode, or with a brushed-back effect, make a small wave near

much closer to the head than the first, which would produce a very full dressing.

### Correct Width and Depth of Waves

It is important that the operator should study the nature of the hair and the general bearing of each client before commencing to wave. Many dressings are spoilt, or rendered ludicrous, because the waves, though accurately produced, are either too wide or too narrow. A tall and well-proportioned lady would look ridiculous with small waves, indeed, all heavy heads of hair, whether the client be tall or short, should have wide and deep waves. On the other hand, a diminutive client appears top-heavy if the waves are made wide, and are loosely formed. Most lady clients will decide for themselves as to the kind of waves they want, but in some cases the operator must tactfully suggest that the desired style would not be suitable, and that, as an artist, he should be allowed to form the waves appropriate to the hair and suitable to the client.

The depth of the waves must also be determined by the nature of the dressing and the appearance of the client. In the majority of cases it is necessary to wave the front hair fairly deeply, but as nowadays waving is used principally as an enhancement of the *coiffure*, rather than to produce an illusion of full waviness, a few thicknesses of waved hair is normally sufficient. It is not now necessary, except in rare cases, to wave *every* hair with precision, as Marcel originally did.

The number of waves to be formed cannot be indicated with certainty, since it depends on the width, depth, and the disposition of the waved strands in the final *coiffure*. The client's wishes, the dictates of fashion, and the price paid will determine these details to a large extent. It is sufficient to stress that an artistic finish should never be sacrificed for ulterior considerations.

In the case of long hair, it is rarely necessary to wave the entire length of the growth. Where the hair does not exceed 18 in. or 20 in. in length, it is wiser to wave almost to the end, and well curl the points. For all practical purposes, however, it is sufficient to wave from 12 in. to 18 in. of extremely long hair.

Let it be understood that the operator who desires to become an expert Marcel waver must practise assiduously. A supple wrist may lose its facility through neglect of this rule of practice.



FIG 277 MARCEL WAVING  
Flat bandeau method of waving position of hands

the parting, and follow on with the waving, always keeping the waves to the outline desired. When the top hair is thoroughly waved, the side hair is then attended to—that which has been previously curled. Take hold of this curly hair with the comb in the left hand, wave the hair downwards to the end, and, unless the client desires the ends to be extra curly, the waving and curling will be complete. Finally take a hair-brush with a small amount of brillantane on it, and brush the hair thoroughly into position; then fasten the long hair with a clasp.

The other method of waving a shingle *coiffure* is to do all the waving first, and afterwards curl all the ends to the appropriate style. The difference in the two styles is that the second method, or dressing, lies

## MODERN METHODS OF MARCEL WAVING

Marcel waving still enjoys a tremendous popularity for the simple reason that it takes much less time to carry out than permanent waving. It is much less expensive, and it can be done on many heads of hair

which would not respond well to permanent waving. Hair that has been very badly treated in numerous permanent-waving processes, hair which through ill-health has lost its elasticity or has become brittle,

## WAVING THE HAIR

nd hair which has been badly over-bleached can till be modelled into beautiful *coiffures* with the aid f the irons when any attempt to do so by permanent vaving would be unsuccessful

During the past few years such great strides have een made in the technique of Marcel waving that ome of the exhibition work of the great hairdressing nasters cannot be distinguished from natural waves,

until the correct waving temperature is obtained Insert the irons into the hair with the rod uppermost Just as the irons are closing, comb the hair or pull the hair with the comb to one side while the irons are pushed in the opposite direction Suppose you have combed to the right, turn the hair well up, rolling the hair and combing the hair to the right over the edge of the irons all the time The edge of

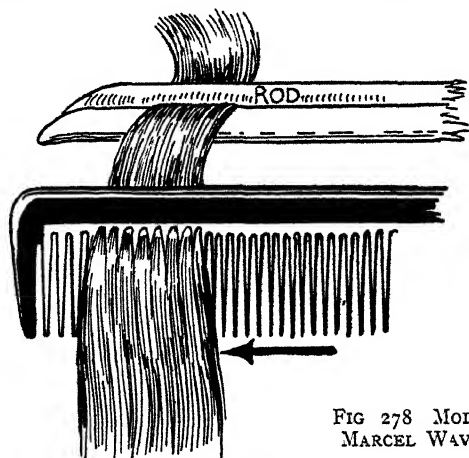


FIG 278 MODERN MARCEL WAVING

FIRST POSITION

except by the very expert There are two styles of Marcel waving to-day, the artistic and the commercial The latter style, while not necessarily in-artistic, concentrates upon obtaining waves which

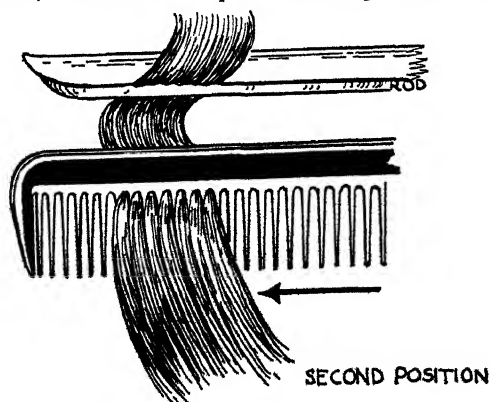


FIG 279 MODERN MARCEL WAVING

will last well, and in order to obtain this durable result a great many of the softer effects which can be obtained with the irons have to be sacrificed.

It must first be remembered that the irons only transfer heat to the hair to mould it into shape, but the actual waving is done with the comb and not the iron If this is always borne in mind, the student's success is almost certain

### Shaping the Commercial Wave

To obtain the proper shape in Marcel waving, proceed as follows. Warm the irons either in the iron stove or by switching on in the case of electric irons

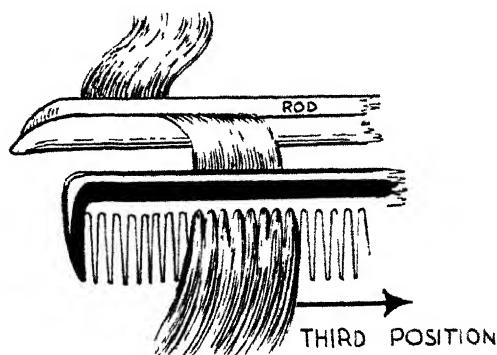
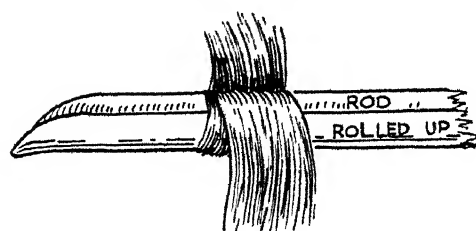


FIG 280 MODERN MARCEL WAVING



FOURTH POSITION

FIG 281 MODERN MARCEL WAVING

the irons will leave a mark and you will have made one half-wave Then open the irons well and place them a little lower down, with the top edge of the irons under the mark already made. Now roll the irons slightly under while you still keep the hair combed to the right This will tend to make the barrel of the irons come uppermost

Now loosely hold the hair with the comb, draw it to the left, open the irons slightly and scoop them down about an inch and a half, thus stroking the hair with the rod Close the irons as soon as the scooping stroke is finished and roll them up to the first mark, combing the hair to the left all the time the irons are being rolled This will produce a complete wave, and a new mark will be in the hair an inch and a half from the first

Now clip the irons under the new line, roll under a little, then draw the hair loosely to the right, and slide down another inch and a half, finishing the slide by closing the irons and rolling up to the mark previously made, combing the hair to the right. Continue so, alternately drawing the hair to the right and left with each slide of the irons. Figs 278 to 281

## THE ART AND CRAFT OF HAIRDRESSING

illustrate the four positions described above. If this is done correctly it will provide a strongly defined wave of the shape shown in Fig 282

### Obtaining the Artistic Shape

The perfect shape, however, is obtained by making an S-shape as in Fig 283, and to do this we have to

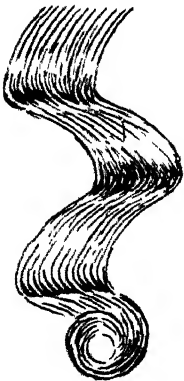


FIG 282

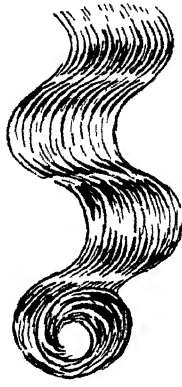


FIG 283

adopt a somewhat different method of combing. When rolling up, we comb one way at the beginning of the roll and slightly back at the end of the roll, thus shaping the S on the barrel of the irons by the semicircular combing (see Fig 284)

If the hair is taken, as it should be, in small meshes

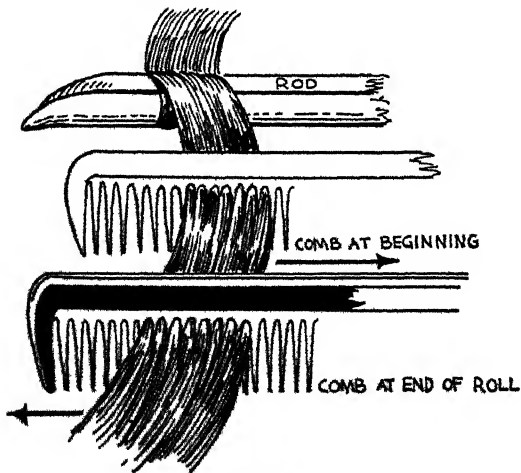


FIG. 284

and the irons are very slightly swung, alternately at the points and then at the handles, the crests of the waves will have the same tendency as is seen in natural waves, viz., for the waves gently to overlap each other at each turn of the wave, which gives a soft natural appearance to the finished work. (Fig. 285). It is fatal, however, if large meshes are taken up in the irons. Since the hair takes the wave because the heat makes it semi-plastic, it is essential not to pull the upper waves while the lower ones are being rolled.

To deepen the wave into the other underneath layers, lift up the top layer of hair, leaving sufficient of the waved hair down to show where the hair should be waved, and proceed down the hair as before, taking up unwaved hair with waved hair and using the wave already made as a guide

Use only the tip of the irons so that the waves shall not have a tram-line appearance. In waving round the face at the forehead, eye, and cheek, to obtain the correct curved flow of the wave, it is essential to use only the extreme tips of the irons and to make a semicircular sweep of the irons to place the wave where it is wanted

In order to get the best results, the comb must be kept flat with the back pointing away from you so that there is no tendency to scratch the scalp. Keep vigorously combing the hair below the irons in order to prevent it tangling and thoroughly to stretch it on the iron. The durability of the wave will not depend upon the amount of grip put into the irons, they should only be held tightly enough to prevent the hair slipping through. The durability of the wave depends upon the amount of S-shape put into it. In Marcel waving an easy position should be adopted, since a cramped position will spoil one's handling of the comb and irons

It is always necessary to make the waved hair fit closely to the head, and this cannot be done if the hair is lifted too high or pulled away from the head as it is being waved. If the hair is lifted too far from the head, the waves will slide over each other and it will be found that in successive layers of hair the crest of the wave in the underneath hair will not fit into the crest in the upper layers. The hair will fluff up and the whole effect will be spoiled. In trimming hair, the hair is raised high before it is cut, so that when it falls there will be no clubbing of the ends and no "steps". In waving, the hair must be kept well down so that the waves exactly coincide right through the layers

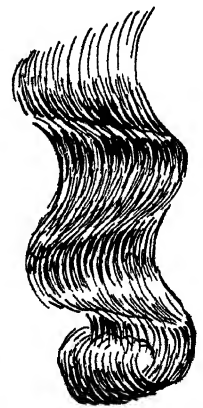


FIG 285

In dealing with the ends of the hair, a different combing is used again, as in the Fig 286. Imagine that you are doing the last wave. Having just turned the irons under (a), turn them straight again as in (b) with the rod up, and comb the ends in the direction desired. Now, without altering the position of the irons, slide them down the hair, rapidly clipping the handles as you slide the irons down and out of the hair (c).

The following of a wave round the head is carried



## WAVING THE HAIR

out by simply taking up a little of the hair already waved and using it as a guide as you wave the straight hair also gripped in the irons

### The Arrangement of the Waves

In actually carrying out a Marcel wave, begin by studying the face in order to ascertain the best shape

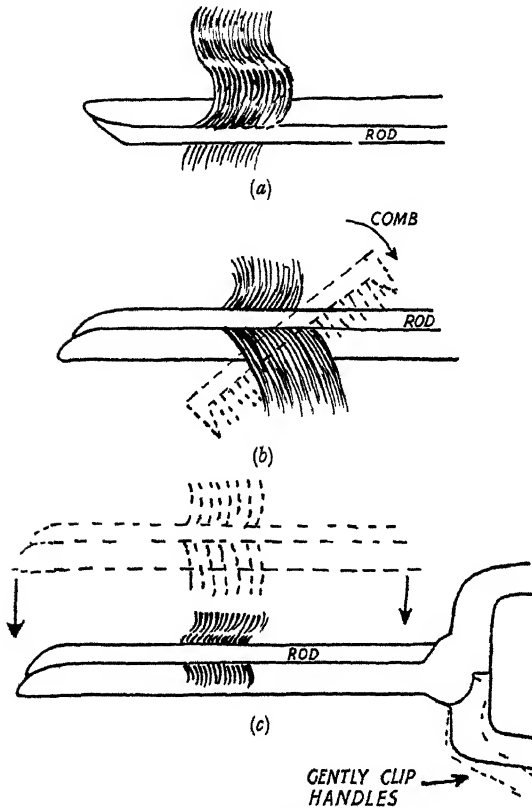


FIG 286

of waves to produce. Then, with the warm irons, curl the hair right up to the roots all over the head. This will help the waves to remain close to the head, and indeed will help them to take a really good shape. Now comb the curls out flat again, and lightly brush the hair with a few drops of brilliantine rubbed on the palm of the hand or with a faint smear placed on a *postiche* brush.

With a few taps of the comb and a little finger dressing, it will be found that the hair can be set into a series of waves round the head in exactly the position they are required, just as if a water wave had been carried out. This will be a guide in obtaining the finished result. In general, the waves should slope up the head and not down on the face. Moreover, to obtain a symmetrical effect, one wave at the parting will have to be gently "lost" at the crown of the head, so that the wave at the other side of the parting can join up nicely. A study of the many plates and *coiffures* in this book will show where this is

best done. The wave is lost by working with the irons very loose as the crown end of the parting is reached.

### Softening Waves

There are two ways of softening a wave—first, by working with loosely gripped irons, and, secondly,

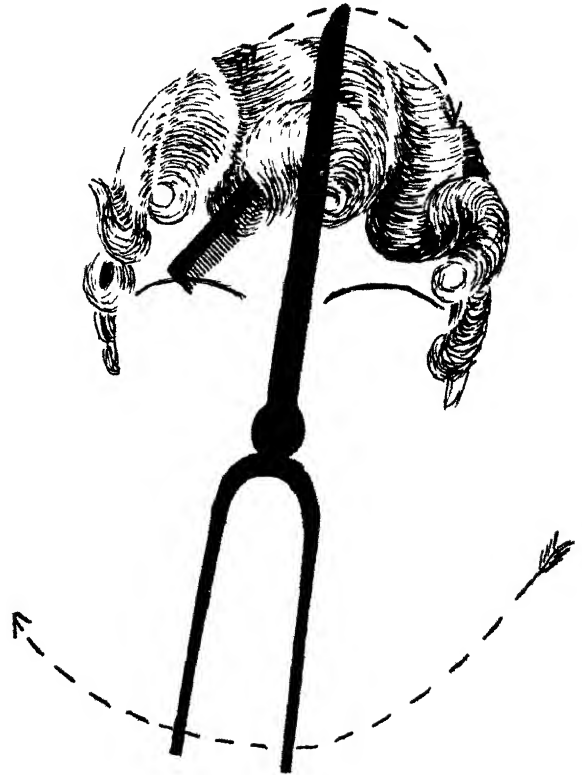


FIG 287

by curling the hair up again in a special way after it has already been waved. The hair is curled up again with cool irons. The hair is taken in sections and the points placed between the angle of the irons. It is then curled up, but, as the irons are turned up towards the roots of the hair, the hair is allowed to spiral up towards the points of the iron, so that while the points of the hair are in the coolest part of the irons, the roots are at the hottest end of them. This is done all over the waved hair, and the *coiffure* is then dressed out. It will be found to have been very much softened in this way.

### Turn-over Waves

Fig. 287 shows the way to perform a turn-over wave with the irons. Having finished a wave that is going forward on to the face, instead of just rolling up in the ordinary way, swing the points of the irons in a complete semicircle as you roll them. This has the effect of making a large semicircular wave which



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turns over the preceding wave. The wave already made has to be held down with the comb while this swinging movement is being made. If the hair is short, the turn-over can be finished off with a curl. Obviously this is easy on the left-hand side of the

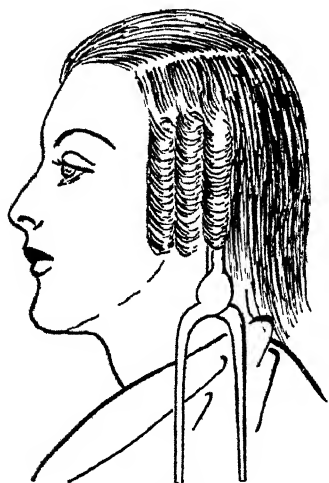


FIG. 288

head, because the tips of the irons have to swing over. On the other side of the head the handles of the irons have to be swung over in a semicircular

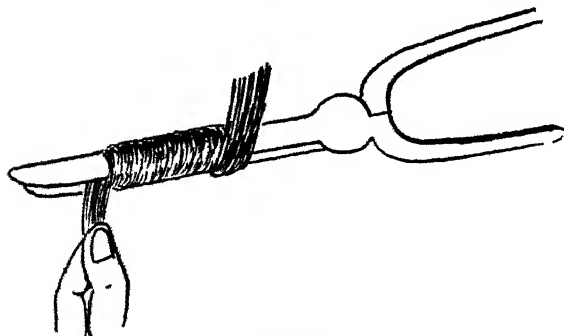


FIG. 289

direction. This requires a supple wrist, and can better be effected by using the left hand to hold the irons instead of the right. Where electrical irons are used, the flex often makes it impossible to execute a turn-over wave on the right side of the head without changing the irons over into the left hand.

### Divisional Methods

When the hair is taken up in sections and curled with the irons, and then the curls are dressed out into a *coiffure*, we have the divisional mode of waving. It is the basis of all the other methods used with Marcel irons, as it is in the permanent wave. The hair is taken in square sections and curled up by various ways, and then the curls are set with brillantime. For example, if the hair is first curled up from the points to the roots spirally along the crown as in Fig. 288,

the wave obtained afterwards has been called a *Digité Wave*. If the hair is curled up from the roots to the points as in Fig. 289, the resultant wave is termed a *Bigoudi Wave* or *Bombage*. Already we precede a Marcel wave with a general curling up of the hair, and this produces a rough divisional mode of dressing. If we catch the points of the hair at the joint of the irons (to prevent too great a curl at the points) and curl the hair up, allowing it to get closer to the hot points of the irons as we approach the roots, we obtain the famous hanging curls of the Mary Pickford style. This long corkscrew curl can be set with brillantime just as easily as a water wave.

With *Bigoudi* or *Bombage*, the hair is taken in square sections, and, as the irons are turned with the barrel outermost, the sections are fed into the irons from the root ends and rolled up at the same time. Thus the irons are opened and the strand of hair is wrapped once round the rod near the roots. The

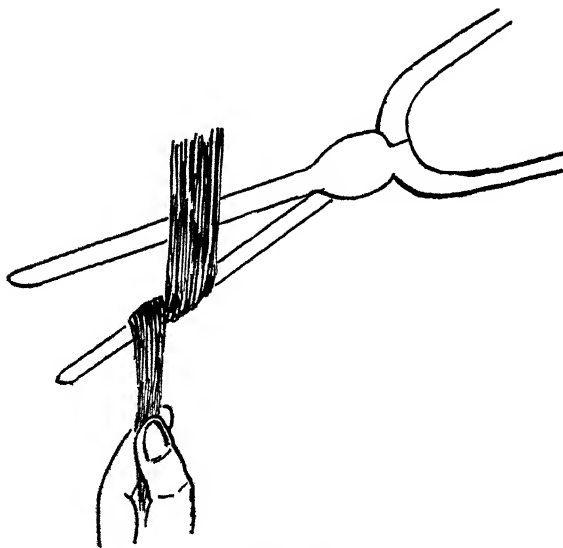


FIG. 290

irons are closed right near the roots. Then, as the irons continue to turn, the hair is fed into the groove at each turn (see Figs. 289 and 290). It is evident that a similar principle is used for these forms of waving as for permanent waving, except that in permanent waving the hair is either tied or kept close together at the root end of each square. The lack of this tying makes the first wave weak in *Digité* and *Bigoudi* waving.

The *François* wave overcomes this difficulty entirely. Here the whole head is curled up in the same way as with *Bigoudi* curling, but when all the hair has been fed into the irons the handles are swung round in a full circle to produce a twist in the hair at the roots (Fig. 291), even producing a slight tension on the scalp. When this stage of the curl is reached, the two handles are grasped with both hands and are

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pulled apart to stretch the hair at the root ends. The hair is allowed to cool down and the irons are removed from the hair. When the whole head is curled up in this way, the hair is vigorously combed out and, after the application of brilliantine, is set into waves with the fingers. A gentle clip here and there with the irons will fix the waves in position, and some remarkably beautiful results can be obtained.

We have deliberately refrained from forcing upon the reader any particular style of *coiffure* by describing a complete Marcel wave from beginning to end, since there are no fixed styles. Even now no two experts are thoroughly agreed as to whether the first wave should recede from the forehead or not. Very often the growth of the hair quite definitely dictates this important point. All that is necessary in Marcel waving is to make the wave suit the face, to begin the wave an inch or two from the front of the face in the case of side partings, and work by joining up to the end of the parting and losing the first wave at the end of the parting. The other side is waved to balance the waves on the large side of the hair and carefully joined up with that already done at the crown. The waves should slope up the head and not have a tendency to fall forward. It must be remembered that all women comb their hair slightly back, and that the direction of the waves should not interfere with this method of combing or be interfered by it. In general, we attempt to frame the eye with a wave,

and produce a wave that comes forward on the forehead above the eye-level and one that comes forward on to the cheek. Once the whole design is worked out on the head, we deepen it by going over it again,

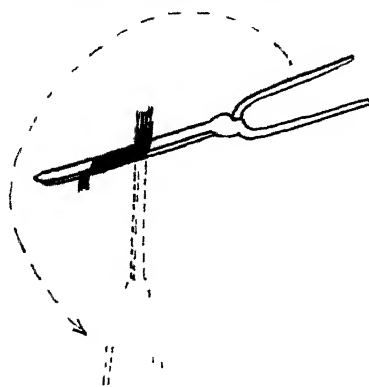


FIG 291

this time lifting up a thicker mesh of hair. Then the top layer is lifted and pinned up out of the way, enough of the waved hair being left down to enable it to guide the work into the lower layers. In strengthening the under waves it is best to leave the first wave alone and begin on the second wave to prevent the work from standing up off the head. This rule applies every time it is necessary to pin a layer up. Finally the layers are brilliantined lightly, and dressed out into position.

## ELECTRIC MARCEL IRONS

The chief failing with ordinary Marcel waving irons is that a great deal of time is wasted in heating up the irons either in an electric stove or over the more usual gas bracket. Furthermore, since there is not a

in most cases this valuable tool besets us with a lot of little annoyances.

In order that the ordinary irons should hold sufficient heat to enable the operator to work steadily,

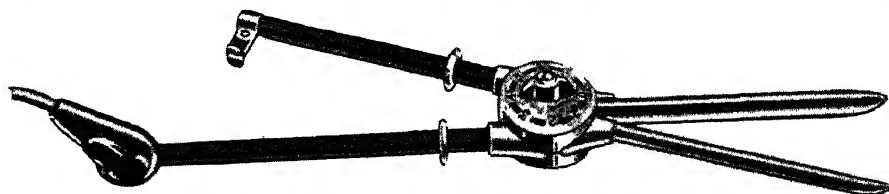


FIG 292 "ICALL" ELECTRICAL MARCEL WAVING IRONS  
(By courtesy of Messrs I Calvete Ltd.)

continuous source of heat while the hair is being waved, the intervals between placing one pair of irons on the bracket and taking up the other are short. Heat is rapidly transferred to the hair so that the irons cool quickly. Hence the same part of the hair has to be gone over many times to ensure an even wave in the hair. Again, if the irons are too hot, time has to be wasted in twirling them to cool them down sufficiently to produce a wave without scorching the hair. The judgment is seldom good enough to maintain the irons at the right temperature, and

they have to be heavy. These problems have all been overcome by the introduction of the electrical Marcel waving irons. The electrical irons consist of a hollow rod and hollow barrel hinged together in the same way as the ordinary irons. In these parts are sealed electrical heating elements of resistance wire wound upon suitable insulation and connected to leads coming through the centre of one of the handles. The temperature of the irons is regulated by a variable resistance or rheostat which can be adjusted to lower or raise the voltage of the electricity so that less

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power is allowed to reach the elements. This rheostat may be either accommodated in the iron itself, as in the "Icall" electric irons (Fig 292), or separately as in the case of the "Forfex" irons.

Since the flex connecting the irons to the power supply will kink up if twisted to the extent we twist irons in working, the connecting apparatus at the handle of the iron must be swivelled. From the above notes it can be seen that electric irons should have the characteristic good qualities of the ordinary irons in addition to their own. They are as follows—

- 1 Both rod and barrel should contain balanced heating elements

- 2 The heating elements should extend to the tips of the irons

- 3 The rod and barrel should be sufficiently loosely hinged to allow them to grip the hair evenly along the whole length of the irons

- 4 The irons should be designed so that the rod and barrel should be of the same size as the ordinary gas irons or thereabouts

- 5 The elements should produce sufficient heat to wave the coarsest and most resistant hair

- 6 The rheostat should be infinitely variable between the upper limit and the lower, so that a suit-

able temperature can be obtained for any type of hair right down to the most delicate, white, or fine hair without necessitating extremely rapid waving to avoid scorching

- 7 The irons should be balanced properly and the handles should be insulated thoroughly

- 8 The flex should be long and light

- 9 The connecting block on the handle should swivel easily, yet the sliding contacts within it must be effective

- 10 The irons should be light, and since it is possible to touch the head with them all metal parts should be connected to earth by means of an earthing contact in the flex connector

In using a pair of electrical Marcel irons, it will be discovered that the work is three times as quick as with gas irons. Once the temperature is regulated for the hair by means of the resistance, one can proceed from the beginning to the end of the wave without any stop. It is usually best to hold a foot of the flex to the elbow by means of a spring clip to the arm. Electric irons usually remain clean, since they are not externally oxidized as are gas irons. There are a number of good irons which conform to the above requirements.

## II. "THE SCIENCE OF PERMANENT WAVING"<sup>1</sup>

### Similarity of Hair and Wool

THE mechanized efficiency of the textile industry is based on the work of successive generations of inventors who have, all unwittingly, prompted far-reaching developments in other industries. For example, the lawn mower and the pianola piano owe much to devices which have long been used in textile technology. Since human hair and wool are so much alike, it is not surprising, therefore, that the older methods of permanent waving are identical in principle with the centuries-old methods of curling wool and mohair yarns (threads). The same methods are used for fixing the dimensions of stretched fabrics, and our present understanding of the science of permanent waving is based on the study of the corresponding processes of the textile industry.

### How Hair is Formed

Like wool, human hair consists of two, and sometimes three, types of cell: hollow medullary cells which, when they are present, form the core of the fibre; overlapping flat cells which form the cuticle; and, between medulla and cuticle, long spindle-shaped cells which form the bulk of the fibre—the cortex. The cells develop at the base of the follicle and, as they grow, previously formed cells must pass upwards and out through the skin. During their passage the cells are hardened and consolidated into

a hair. Thus, although the base of the follicle, where the cells are formed, is a living structure, the hair itself grows by the accumulation of dead matter and is itself dead.

### The Cell Structure

Although the cells of animal fibres are only about 1/250th of an inch long, it is the still finer molecular structure within the cells that determines their behaviour—and that of the fibre—in permanent waving. Keratin, the substance of the cells, consists of long chain molecules which are arranged more or less parallel to the length of the fibre, neighbouring molecules being tied together sideways by two kinds of cross-linkage, as shown diagrammatically in Fig. 293.

At right angles to the plane of Fig. 293 the grid-like arrangement is folded, and several folded grids are superimposed, as shown in Fig. 294 to form the crystallites of the fibre.

### Stretched Fibres

When a hair is stretched, extension takes place by unfolding of the grids against the resistance of the cross-linkages between the component chain molecules. Conversely, when the stretched fibre is released,

<sup>1</sup> By Professor J. B. Speakman, D.Sc., F.T.I. (Department of Textile Industries, Leeds University).

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it contracts because the grids fold up again. Partial recovery takes place at all humidities, but it is only at saturation that the stretched fibre returns exactly to its original length.

### How Hair Curls

Similarly, when hair is wound on a curler, the outer edge of each fibre is stretched and the inner edge compressed, i.e. the grids in the outer edge

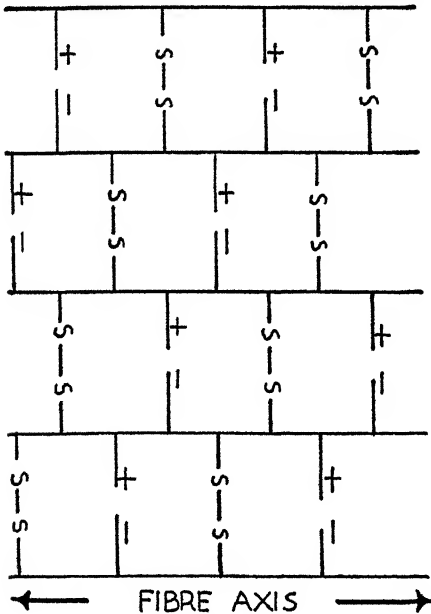


FIG. 293

unfold and those in the inner edge are compressed. Both distortions take place against the resistance of the cross-linkages, and the resulting stresses cause the fibre to straighten as soon as it is released in water. If, however, the hair is wound wet on the curler, dried, and then released in air, some curl persists because the distorted grids are not able to return exactly to their old shape in room air, which is unsaturated. But the curl or wave is not permanent, it disappears as soon as the hair is washed.

### The Process of Permanent Waving

A true permanent set is, however, obtained if the hair after being wound on to a curler, is exposed to the action of steam or boiling water. This is because steam breaks the cystine linkages between the chain molecules—those linkages marked S-S in Fig. 293. These are the linkages which are stressed when the hair is wound on the curler, and their breakdown dissipates the stress which would otherwise cause the hair to straighten when it is released in water. The cystine linkages between the chain molecules of normal hair, however, contribute very largely to its strength, and although their breakdown is an essential step in permanent waving, it must be succeeded by

the formation of new linkages in the relaxed fibre if the latter is not to suffer serious damage. Fortunately for the hairdresser, these new linkages are also formed under the action of steam by the union of one half of the broken cystine linkage and the plus (+) half of the other kind of linkage.

### Changes in the Fibre

These new linkages restore strength to the relaxed fibre and, at the same time, increase the permanence of the wave. Thus a permanent wave is obtained as a result of two consecutive reactions in the distorted hair under the influence of steam—

- (1) Breakdown of cystine linkages to dissipate stress, and
- (2) Rebuilding of new linkages to restore strength to the relaxed hair and give great permanence to the wave.

Although the cystine linkages must be broken before new linkages can be formed, all the cystine linkages are not broken at the same instant, and both reactions proceed side by side in different parts of the hair. This is an important safeguard in the older methods of permanent waving, because it means that their

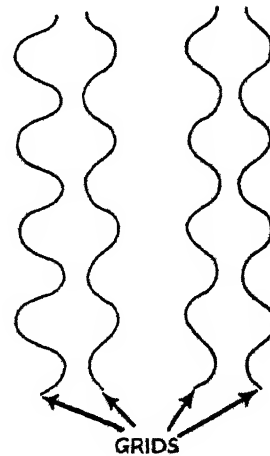


FIG. 294

hair is never at any time so seriously weakened as it would be if all the cystine linkages were broken before any rebuilding commenced.

### Varying Degrees of Texture and Rate of Growth

Like other biological materials, hair is variable in its properties, and considerable skill and judgment are needed from the hairdresser if he is to obtain the best results in applying the above scientific principles. In the first place, the hair varies in fineness, and when fine hair is wound on to a curler, it will suffer less distortion than coarse hair, and the response to the action of steam will be different in the two cases. Secondly, hair grows at different rates on different

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individuals, and if we have two lots of hair of the same length, but grown at different rates, the one which grew more slowly will have been exposed to light and air for a longer time

## Effects of Maltreatment

Unfortunately, the cystine linkages which play an essential part in the formation of new linkages in permanent waving are attacked by air and water under the influence of light, and it is always more difficult to wave the slowly-growing hair, other things being equal. Thirdly, the cystine linkages can be damaged by alkalis and bleaching agents, and bleached hair is notoriously difficult to wave. Although the task of the hairdresser is made easier by the use of assistants such as alkalis and sulphites in permanent waving with steam or boiling water, considerable skill in assessing the state of his raw material is necessary if the permanent wave is to be neither too strong nor too weak.

## How a Cold Wave Differs in Process

The newer methods of cold permanent waving call for even greater skill than the old high temperature processes. As before, cold permanent waving depends for its success on (1) the breakdown of cystine linkages and (2) the rebuilding of new linkages in the relaxed

structure. In this case, however, the two stages are quite distinct from one another. The hair is first treated with reducing agents to break as many cystine linkages as are needed for the desired wave, and then with oxidizing agents to re-form the linkages which give permanence to the wave and strength to the fibre. If the treatment with reducing agents is carried out for too long a time or at too high a temperature, the breakdown of cystine linkages may be so excessive that the molecular structure of the fibre is completely disorganized and the formation of new linkages prevented. In other words, the fibre will not only have a wave of unsatisfactory permanence but it will also be rotted. In skilled hands, such difficulties are not encountered, but it will be clear that the hairdresser, in carrying out cold permanent waving, will have to exercise even greater judgment than hitherto. He will not only have to estimate the fineness of the hair, and the extent to which it has suffered previous damage by exposure to light and air, alkalis and oxidizing agents, but also the extent to which cystine linkages can be broken with safety in the light of his estimate of the preceding characteristics. Like so many of the older industries which began as simple crafts, the art of permanent waving is rapidly being transformed into an applied science.

## III. PERMANENT WAVING

As this book is primarily intended for students of hairdressing there are a few words which should be written chiefly for them.

Although it is hoped that the student will benefit by the instruction and advice which follows, it should be realized that nobody learns permanent waving by reading about it.

The only way to learn the technique is actually to do the job and to get as much practical tuition and practice as possible. There is plenty of practical tuition available to-day; most of the permanent waving manufacturers run excellent schools to teach the current application of their systems, and the student should take advantage of these facilities, to learn not one but several different systems.

Many students attempt to learn permanent waving too early in their apprenticeship. The right time to start is after one is competent to produce a reasonably good cut, shampoo and set.

Unless haircutting is understood, it is not possible to taper the hair correctly and thus ensure a correct shape in the finished dressing. Many permanent waves have been spoiled by lack of good shaping, though the other work may have been correct. If the student cannot set, then it is impossible to appreciate the quality of the curl produced, and he will have no yardstick by which to measure his progress.

There are to-day a large number of permanent waving systems and a detailed description of each one would occupy considerable space. The subject is therefore dealt with here from the point of view of basic technique, and the greater part of the available space is used to discuss those things which are common to most systems. It has, of course, been necessary to go into some detail when mentioning certain individual features of a particular system, but in general when mentioning a particular system the writer has simply indicated to which category it belongs, and the manner in which it differs from other systems in the same category.

In the section which deals with the various systems those are included which, so far as is known at the time of writing, are actually available, as many manufacturers have had to reduce their production, some may be mentioned which are not now in production. On the other hand, it is quite possible that some systems not specifically named may be available by the time these words are read.

In closing, the writer wishes to express his appreciation of the help extended by the late Mr P Sartory regarding the early days of Permanent Waving. Acknowledgment is also made of the help and advice of Mr. P. K. Sartory with the Theory of Permanent Waving, and thanks are also extended to



## WAVING THE HAIR

Mr Emile, of Camilatone Ltd, whose long connection with Eugène Ltd is well known, for help and suggestions concerning spiral winding and the application of sachets

Acknowledgment is further due to Superma Ltd, for permission to reproduce the photomicrographs on this page and overleaf. These were taken in the course of the writer's work in the Superma laboratories

### THE THEORY OF PERMANENT WAVING

Permanent waving has to some extent been peculiar in the relation between its practical application and the theoretical reasons, both physical and chemical, for the results produced. We have known for quite some time how to get a permanent curl, but for many years we did not know why this effect was produced.

The practical application has undergone only comparatively small changes since the invention of permanent waving. The hair was always wound in some way round a curler, chemical reagent was then applied and, until the advent of cold waving, heat in some form was applied to the wound curler.

Changes have, of course, taken place, but those have been the logical changes which have occurred by improvements in technical design of machines and accessories, differences of technique which have been necessary because of changing hair styles, and consequent variations in public demand.

The possibilities and limitations of the various systems are however fairly completely understood from the purely practical point of view, and it is possible to produce a reasonable imitation of naturally curly hair on 90 per cent or more heads.

It was always obvious that some fundamental alteration was caused in the structure of the hair by permanent waving, but the nature of this change has for many years been only imperfectly understood.

One of the first attempts to explain the change in hair structure was the theory that the reagent and heating caused a permanent swelling of the hair shaft. It was explained that one side of the hair is more free to swell than the other by reason of the fact that the hair is wound on to a curler, so that, after processing, the hair, instead of being round, has become ovoid.

It was said that naturally curly hair was always oval in cross-section, the more curly the hair the more elongated the oval, thus permanent waving altered the round, straight hair to a shape approaching that of naturally curly hair.

This theory is fairly easily disproved, simply by taking a cross-section of hair before and after permanent waving and examining it microscopically. When this is done there is no apparent change whatever, and round hair remains just as round even though it is tightly curled.

Actually it is very doubtful if the shape of the hair in cross-section is any criterion of its curliness, as although it is true that certain frizzy-haired races

have hair which is oval in cross section, there are many naturally curly hairs which are completely round and show no sign of being oval at any part of their length.

Actually the microscope reveals very little change in the structure of the hair shaft before and after

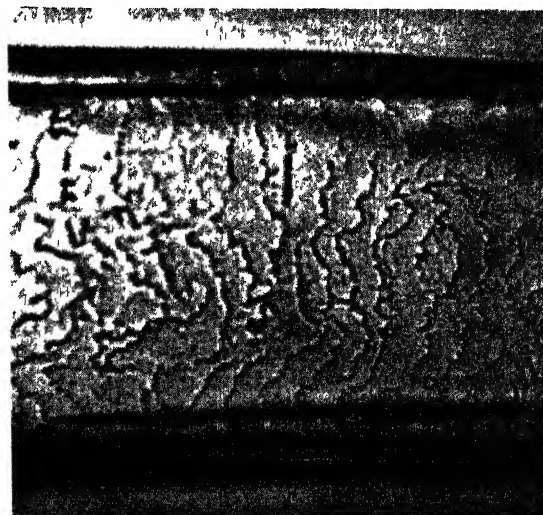


FIG 295 PHOTOMICROGRAPH OF STRAIGHT HAIR

permanent waving. The scale structure of the hair is impaired by over-processing, as the following photomicrographs show, but there are only very slight alterations when the processing is carried out in a proper manner (Figs 295-298).

It is almost certain, however, that these changes have nothing to do with the curl which is produced. They are superficial changes caused by the action of stretching, reagent and heat, and would be present whether the hair had become curly or not. In fact, hair which has been constantly curled up tightly on metal curlers presents exactly the same appearance under the microscope as hair which has been over-processed in permanent waving, although it remains completely straight.

If the hair is cut into thin sections so that the internal structure of the shaft can be examined, it is still not possible to detect any structural changes as a result of permanent waving.

It seems, therefore, that the change in structure is sub-microscopical and, in fact, the present theories of



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permanent waving are based on the researches of Professor Astbury<sup>1</sup> and his colleagues at Leeds University, using a method which gives sub-microscopical "pictures" of the structure of hair

The Textile Physics Research Laboratory of the University of Leeds have for many years conducted

The method which they have used in their work and which has enormously advanced the knowledge of keratin structure is that of X-ray analysis. Briefly, this consists of placing a bundle of hairs in the path of a fine beam of monochromatic X-rays

X-rays, like visible light rays, are diffracted when they strike an object, but X-rays being considerably shorter than light rays are diffracted by much smaller objects than those which would disturb the path of a light ray, and in fact are sufficiently short to be diffracted by the molecules of a substance such as hair

The diffracted beam is directed on to a photographic plate which when developed shows a definite pattern. From this pattern it is possible to visualize the molecular organization of the keratin under examination

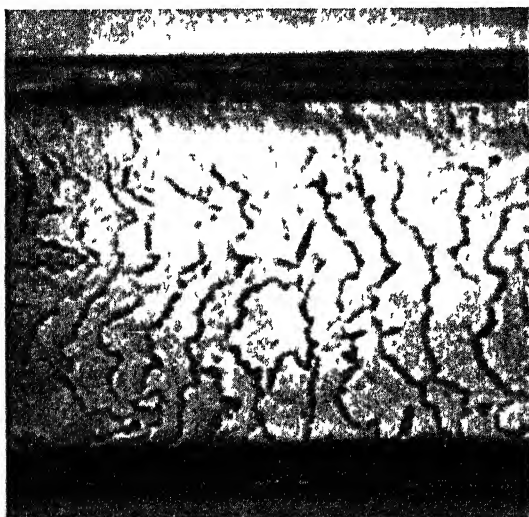


FIG 296 PHOTOMICROGRAPH OF PERMANENTLY WAVED HAIR



FIG 297 PHOTOMICROGRAPH OF HAIR RE-WAVED CORRECTLY

Note very little deterioration of scale structure



FIG 298 PHOTOMICROGRAPH OF OVER-PROCESSED HAIR

(Note deterioration)

The important fact from the point of view of permanent waving theory is that these diffraction patterns are considerably different if the X-ray photograph is taken on stretched hair from those obtained by a photograph of unstretched hair

Further, if three photographs of a bundle of hair are taken, the first one unstretched, the second stretched, and the third after the hair has been released from stretch, the following remarkable fact emerges. The first and third photographs will show the same structure exactly. The second will show a different diffraction pattern.

Now this shows not only that the molecular organization of hair is changed by stretch, but that it will return to its original organization when released from stretch.

It has also been shown that if the hair be subjected

research into the structure of keratin fibres. They have been primarily concerned with research into wool fibres, but as wool and hair are both keratin, their findings are equally applicable to both substances.

<sup>1</sup> "The Molecular Structure of Textile Fibres" by W. T. Astbury and H. J. Woods. *The Journal of the Textile Institute*, Vol. XLIII, No. 2, 1952.

## WAVING THE HAIR

to steam, or a combination of steam and a caustic alkali, then the change in the molecular structure can be retained permanently

Professor Astbury has suggested that the molecules of keratin lie in long chains roughly parallel to the length of the hair and that these chains, in normal unstretched hair, are folded something in the manner of the bellows of a concertina. When the hair is stretched the folds are straightened out, but return to their original form when the pressure is released. Thus there are two forms of keratin—the folded or normal state known as alpha keratin, and the stretched or unfolded state known as beta keratin.

These long chains are held together by cross linkages between the main chains, so that the whole conception resembles a series of long folded ladders or grids.

Water facilitates both the stretching process and the contraction to the normal form. Hair which is stretched while wet and then dried in the stretched state does not readily return to its normal form, but if it should be redamped it will contract immediately.

Professor Astbury also suggests that the cross linkages, under certain conditions, such as the action of water, steam or alkalis, are capable of breaking down from their original state and forming new linkages between the main chains which have the effect of holding the molecules in the stretched condition, and that this condition is more or less permanent according to the temperature of the solution in which the hair is stretched.

This would explain not only the phenomena of permanent waving but also the peculiar effects of Marcel and water waving. In both cases the hair is stretched into a new formation, and dried in that state (in iron waving the hair retains enough moisture for this purpose) and so will retain its new shape until more water is applied, when the hair will contract to the alpha condition.

In permanent waving, owing to the fact that considerably higher temperatures and/or caustic alkalis are used, the hair does not contract in the presence of water, but theoretically if the same conditions of heat and caustic alkali were applied to permanently waved hair the beta position should revert to the alpha formation.<sup>1</sup>

The above is, of course, only a précis of what has been written on this subject by Professor Astbury and others of his colleagues. (See also Professor Speakman's contribution on "The Science of Permanent Waving," Part II of this Section.)

It should be pointed out that although most scientists do not quarrel with the findings of the

<sup>1</sup> Professor Astbury's chapter in *The Hair and Scalp*, by Agnes C. Mitchell.

X-ray diffraction patterns mentioned above, there has been some divergence of opinion as to the validity of all the conclusions which have been drawn.

A paper by Mr P. K. Sartory was published in 1933,<sup>2</sup> in which he proved by photomicrographs similar to those illustrating this article that the cortex or scale sheath of the hair was left untouched by permanent waving. Incidentally, these photographs were obtained by the celluloid impression technique, the use of which in permanent waving research was pioneered by Mr Sartory.

He suggests that the hair consists of an outside sheath, which is almost impervious to the action of the normal permanent waving process, and an inner organization which is much more easily affected. Those molecular rearrangements which take place are confined to this inner portion of the hair shaft.

It has also been suggested by Mr. Sartory and by Doctor Knibbs,<sup>3</sup> that only a comparatively small number of side linkages need to be affected in order to produce a permanent wave, and it is for this reason that it is possible to re-wave hair already permanently waved, i.e. there are still plenty of linkages not affected which can be used for the new permanent wave.

Certainly, it is possible to wave hair and then straighten it out, simply by damping it with permanent waving reagent and running down with a hot Marcel iron. This straight hair may then be wound up and permanently waved again quite successfully, and, in fact, provided a certain amount of care is taken, can be done two or three times in succession.

This supports the contention that there are linkages untouched, left after each straightening and curling, to be affected by the next one.

It should be added that Professor Astbury himself has now suggested that a new conception of the molecular organization of keratin fibre will probably emerge from recent research.

This suggestion has been the result of the application of the electron microscope to textile research. This instrument gives such enormously increased magnifications that it has been possible to get a glimpse of the actual molecular construction. As yet no detailed study has been possible, but it seems likely that further research will mean that entirely new light will be thrown on the molecular construction of keratin and our ideas will change accordingly.

These new discoveries do not lessen the value of the Leeds University's contributions to our knowledge, as there is no doubt that changes do take place under

<sup>2</sup> "A remarkable New Theory of Permanent Waving" P. K. Sartory, F.R.M.S. *Hairstresser & Beauty Trade*, March 17, 1933.

<sup>3</sup> "Permanent Waving and the Structure of the Hair," Dr. N. V. S. Knibbs, D.Sc. *The Manufacturing Chemist*, Vol. XVII, January, 1946.

## THE ART AND CRAFT OF HAIRDRESSING

conditions of "stretch" and the knowledge of these changes has been of considerable practical value

### The First Permanent Waves

The artificial curling of hair to imitate natural curliness has been in use for practically all of recorded history. There is evidence that the ancient Egyptians both curled and coloured their hair, and the wall paintings of the Assyrians provide ample evidence that the men curled their beards, for they show neat rows of ringlet curls—so neat in fact that they could not possibly be entirely natural.

Various methods of curling and frizzing hair with heated irons have been in use for centuries past, but the first permanent curl was that discovered by the old wigmakers or perruquiers, who required hair with a durable curl.

In the days when wigs were a part of the normal wear for both men and women of the upper classes, the demand for naturally curly hair was far greater than the supply, and it was found that straight hair, rolled up tightly on to a curler and boiled or steamed for some hours, became permanently curled. This curl was not affected by water and was truly permanent.

It was discovered that the addition of an alkaline salt, such as borax, hastened the action and reduced the boiling time considerably.

This type of curling was known as forced hair or *frisure forcé* and the term is still in use to-day.

The modern systems of permanent waving are a development of this technique, applied to hair on the human head.

It was Charles Nessler who about 1904-5 introduced the first method of producing lasting waves and curls upon the living head as a commercial proposition. For a charge of ten guineas he produced permanency of waving in any normal head of hair and, curiously enough, he used no special apparatus or specially designed appliances for his purpose. For curlers he used the ordinary small sticks used for piping hair, and for heating he used a pair of pinching-irons, but so arranged as to accommodate a cylindrical object instead of the flat palm type of curls as was common practice. Instead, however, of rolling the hair up from point to root as in piping hair, he tied his small piping sticks to the mesh of hair close to the scalp, and then wound the hair spirally and secured the ends by tying with string. This was quite original and really the ambit of Nessler's invention, and he was now able to devise subsequent treatment to the wound mesh of hair without disturbing it. He knew from his experience of wigmaking that to produce permanence in hair curling an alkali was used, as well as some form of heating, and also that only comparatively low temperatures were required. The

most convenient alkali for the purpose was borax, because it could be used as a paste thick enough to be controlled without running over the head. Sandwiches of borax paste were prepared about  $\frac{1}{8}$  inch thick, held together by pieces of muslin and flannel, and wrapped round the hair on the curler. In order to prevent the borax from running down to the scalp when heated, the whole curler and pad were enclosed in a brown paper tube which was securely tied with string close to the scalp. Thus each mesh of hair was now securely isolated from the scalp. The cigar-shaped packages were about 1 inch in diameter and about  $4\frac{1}{2}$  inches long. The pinching-irons were made so as to completely surround these tubes and, when heated and applied to them, vapour could be seen to rise from the exposed surfaces of the paper tubes. The heating was carried out upon each tube until vapour ceased to be apparent and the outside was dry and scorched. The tubes were treated individually and the result, in every case, was a tight permanent wave. The strength and durability of the wave produced in those days has never been surpassed, although the application of modern reagents has greatly reduced the resultant harshness and breakage attendant upon the use of borax paste. The introduction of electrical heaters was a natural consequence of the desire to speed up the application, although it brought a host of other troubles in its train. For example, the availability of an excessive amount of heat for an unlimited period increased the dangers of burning the scalp and drying up the hair, as well as the dangers of electric shock both to client and operator. It was usual for the client to buy a home outfit that could be used by her maid to repair and continue the waving at home. Full instructions and materials were enclosed and these home outfits were advertised in the ladies' periodicals of that time (1905-6-7).

It will be seen that the present so-called wireless methods of waving follow the original Nessler method almost in detail, except that the hair is now wound from the points as suggested by Mayer, and that the irons (now called heaters) are heated by some electrical means instead of gas.

During the war years 1914-18, and while Nessler had moved to America, Eugène Suter started the manufacture of a permanent waving process based upon the Nessler principles and with electric heaters. He did much to popularize permanent waving with the public and in a short while his company, Eugène Limited, became the largest firm of its kind. About this time there also appeared upon the market several other makes, all, however, based upon the original Nessler principles and names like Gallia, Hubert, Kerka, Geasurco became well-known. Some of these had discarded solid borax in favour of liquid reagents.

## WAVING THE HAIR

Later Sartory and MacDonald, pursuing independent courses, reinvestigated the whole position and as a result of their research produced two entirely novel methods of permanent waving. The system originated by Sartory and marketed under the name of Aquanoil predated the MacDonald steam system by some twelve months, and was exhibited at the first Hairdressing Exhibition at the Horticultural Hall. The novelty of the Sartory design resided in the fact that instead of using the electric heater simply for the purpose of heating the hair direct, he interposed between the heater and the hair a water carrier device which produced steam. This steam, by its intimate interpenetration of the hair mesh, resulted in a much more efficient and even heating of the hair, which enabled him to use waving reagents of lower alkalinity and, at the same time, by the presence of the moisture which was continually emitted from the liner, the effective working temperature was controlled to slightly under boiling point. This, in itself, was a great step forward in that it demonstrated, once again, that high temperatures were not needed. The system also had other points of novelty. It utilized curlers with rolling sections which enabled the hair to be tensioned evenly, a matter which is quite impossible on the ordinary type of spiral curler.

At the next Hairdressing Exhibition MacDonald showed, for the first time, a system in which steam was conducted from a boiler through a number of rubber tubes into a set of perforated hollow curlers, and this system has remained substantially unchanged. Sartory, however, pursued his investigations and, fortified by the results of his experience and research, commenced to investigate the precise temperature necessary to produce lasting curls, and the result of these experiments led him to the conclusion that exothermic material offered a better and safer method of obtaining the type of moist heat most suitable for the purpose. By 1923 he had perfected and obtained patents covering the use of exothermic chemicals for this purpose, and to this day these patents are acknowledged to be basic, and it can be fairly claimed that Sartory laid the foundation of, and for the first fourteen years built, the industry in exothermic machineless permanent waving as it is to-day. It is interesting to note these first experiments in using lower temperatures, because these were the precursor of the newest ideas in tepid and cold systems.

The most recent development in permanent waving technique is the introduction of cold permanent waving. With this method the necessary chemical change in the hair is achieved without any heating whatsoever. Several systems are now on the market and excellent results are obtainable, once the technique of application has been mastered.

It must be kept in mind however that all permanent waving systems, machine, machineless or cold, are simply a set of tools, and no tool can do a job without a hand to guide it. Consequently, the success of any permanent wave is dependent finally on the skill of the operator, and no system of permanent waving can produce good results unless it is intelligently and correctly used.

### Preparing the Hair

Before commencing a permanent wave, proper preparation of the head is necessary. Cutting and tapering are dealt with in another section of this book, and all it is necessary to mention here is that practically every head will require a certain amount of shaping in order to obtain a successful permanent wave.

The important thing is to get rid of heavy clubbed ends and to ensure a good shape in the finished dressing. Women to-day are more aware of the importance of good shaping before a permanent wave, and it is usually not so difficult to persuade them that shaping is an absolute necessity. Time spent in explaining this point to a customer is time well spent, for good permanent waving is not possible unless the head is correctly prepared beforehand.

There is just one further point which should be mentioned here. There should be some difference in the method of shaping, according to whether one is using a root-wind or point-wind method of permanent waving.

As will be explained later, point-winding methods almost automatically ensure a tight curl at the points of the mesh, and for this reason the points do not need to be tapered so much when this type of system is used as they do when a root-wind system is employed. This does not mean that heads for point-winding do not need shaping.

This is essential whichever type of system is used, but in order to avoid over-curliness, the points of the hair should be left a little heavier for point-winding than for root-winding.

**Shampooing.** In almost all cases a good shampoo is necessary. Permanent waving manufacturers make up their reagents in certain strengths on the assumption that the hair to which they are applied will be clean, and free from scalp grease, brilliantine or chemical residue left after shampooing, and should any of these conditions obtain then the chemical balance of the reagent may be upset and its curling properties seriously impaired.

Even if a customer has washed her head before coming into the salon, it is best to shampoo again. Firstly, because it is extremely difficult for a woman to cleanse her own head completely when she washes it herself at home, and it will usually be found that

## THE ART AND CRAFT OF HAIRDRESSING

the cleansing is not by any means uniform over the entire head

Secondly, one can get a very good idea of the curling possibilities of hair when it is being shampooed. Hair which lathers easily, rinses out easily without feeling tacky, and which dries fairly quickly, will usually be found to respond rather easily to permanent waving, and consequently one can make a mental note that it will probably require rather less than normal processing.

On the other hand, hair which does not lather easily takes a good deal of rinsing and feels rather sticky and stringy, and further shows evidence of sponginess, will usually be found to be rather difficult to curl tightly and so will require smaller sections in dividing. Quite often this foreknowledge, gained in the shampooing, can make the difference between good and indifferent results. The only heads which are best not shampooed are those which have been bleached. Normally these heads do not get very greasy and what oil is present is best left there, as it will help to prevent breakage.

In the writer's opinion, the best shampoo to use is a good mild soap shampoo, although the old objection to soapless detergents, i.e. that they were too degreasing, has been very largely removed in the newer products made specially for shampooing. In cases where the hair is extremely greasy it may be necessary to use a stronger shampoo, but strong detergents should only be used when absolutely necessary. Liquid shampoo, made with a good quality soft soap, is adequate for most heads and has the advantage that it causes little or no damage to the hair. Even on greasy hair a shampoo of this type will usually be quite efficient if it is applied to the dry hair and massaged into the roots before any water is applied.

Thorough rinsing is essential, so that no soap or chemical residue is left in the hair, which should then be thoroughly dried.

### Basic Technique

All permanent waving systems have a common basic technique. The hair is divided into sections, wound on to curlers and then during or after winding a reagent is applied.

In some cases the hair is wound dry, and reagent applied to the wound hair. In others, notably in point winding, the hair is wetted with the reagent before being wound. Again some systems wind the hair dry and apply the reagent in the form of a dampened pad or sachet which is formed into a tube round the wound curler.

After this, all systems, with the exception of the cold wave systems, apply heat in one way or another. Some systems use straightforward electric heaters, either mains operated or using low voltage from a transformer. Some use electric heaters which are pre-heated on an electric machine, then detached from the machine and applied to the curler. Another uses an electrically heated boiler and brings the steam to a jacket which encloses the wound curler. The machineless systems use pads containing chemicals which are activated by being brought into contact with water or other liquids and then applied to the curlers. Chemical action causes the pad to heat up and then cool down as the chemicals get used up in the reaction.

The cold wave systems use no heating of any kind, but simply allow the curling reagent to remain on the wound hair for a certain time according to the type and texture of the hair, and then a neutralizing lotion is applied which stops the action and "sets" the curl.

All systems at present in use start by dividing and winding the hair in either the root- or point-winding technique, and it is therefore proposed to deal with dividing and winding in one section and then with the application of reagents in another and devote still another to methods of applying heat.

Cold waving will be covered in a separate section.

## DIVIDING AND WINDING

### Dividing and Winding

Root-winding is sometimes called spiral winding and point-winding is often designated *croquignole* winding. To avoid confusion we will keep to the names root and point-winding, as the name then indicates the portion of the mesh where the winding is commenced.

### Dividing for Root-winding

The hair is divided into sections approximately 1 inch square. Probably the easiest way is to take seven sections across the head from ear to ear. One very simple method of ensuring that the divisions

are made evenly is to take a centre parting, then take a further parting  $\frac{1}{2}$  inch on each side of the centre, and pick up this centre strip between these two partings. Take a parting 1 inch from the front hairline and a 1 inch square section right in the front centre of the head will be obtained. A protector is then applied to this section. (Shaded section on Fig. 299.)

Having positioned this centre strip, three equal sections on each side of it make seven sections across the head, and on whichever side the winding is commenced it will only be necessary to divide one-third of the hair between the ear and the centre section to get correct partings.



## WAVING THE HAIR

Actually it is impossible to divide a head into square sections, because heads are oval in shape and much more even divisions can be obtained by taking



FIG 299 SHADED SECTION IS APPLIED FIRST TO FACILITATE CORRECT DIVIDING

the partings in curved lines parallel with the hairline over the ear

The sectioning should commence at the parting side of the head, that is, over the left ear for a left

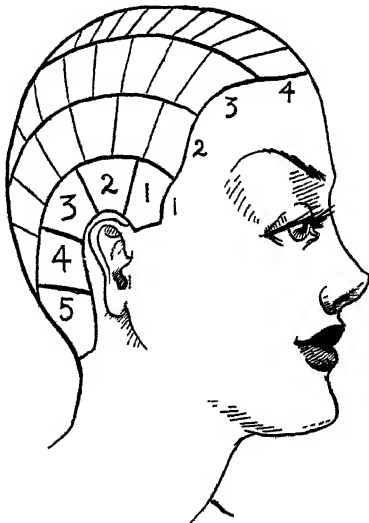


FIG 300 FIRST ROW RUNS PARALLEL TO HAIRLINE

Sections on this row are wider at the top

side parting and over the right ear for a right side parting

Start the parting one-third from centre above the ear, and then follow the hair line round the ear, keeping the parting parallel to the hair line (Fig 300).

Hold back the hair above this parting with either combs or hair grips and commence to apply square

rubber protectors. These are applied with a hook and most hooks will hold a number of protectors. The hair should be sectioned roughly square, but the sections immediately above the hairline should be wider at the top to follow the curve of the parting and thus give even sectioning (see Fig 300).

When applying protectors hold the mesh firmly in the left hand and keep the mesh at right angles to the head. The mesh should be given a slight twist to the right and then the hook should be inserted from

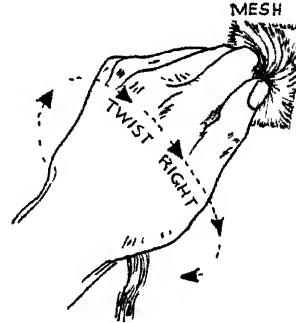


FIG 301 HAIR HELD IN LEFT HAND AND TWISTED TO THE RIGHT

underneath, untwisting the hair into the hook. Hold the mesh with the second finger of the left hand so as to keep the first finger and thumb free. Keep the hook close to the head and then pull down a protector over the open end of the hook. Let go of the mesh with the left hand and lightly hold the protector by the edge down onto the head. Give the hook a slight twist to the right, and then draw the hair gently through the crossed slits in the protector.

If the hair is pulled through with a sideways, twisting movement of the hook, it will slip through easily and not pull on the head (Figs. 301, 302, 303, and 304). Keep protectors close—avoid putting them too far away from the scalp and then sliding them, as this pushes short hairs down to the head.

Put all the protectors on the first row (usually five) and then proceed to tie on curlers.

Most curlers are made with a slit end for attaching with twine, and good quality permanent waving twine should be used to avoid the nuisance of breakages. This twine should be dampened with water only. Curlers must be tied on tightly and the twine not allowed to separate, otherwise string marks will result.

Take two turns of string round the mesh and hold the two ends down on to the protectors with the back of the first finger, leaving a little space to insert the curler. Insert the curler from underneath with the right hand, so that both ends of the string enter the slit end of the curler. Now leave go of the mesh with the left hand, and pull hard on the string, holding the curler firmly with the right hand. Take a half turn



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round the curler, keeping the string tight, and then with the first finger or the thumb of the right hand hold the string down firmly whilst the left hand

entire operation row by row, dividing and applying protectors, then tying on a row of curlers, then winding that row, a certain rhythm of movement is

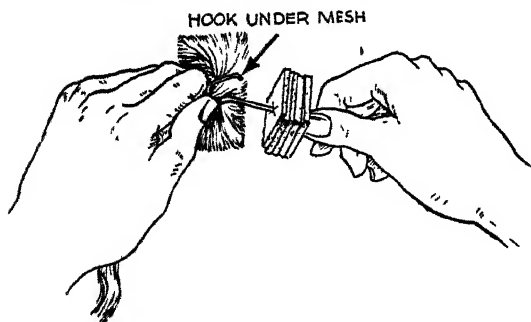


FIG 302 HOOK INSERTED UNDER MESH

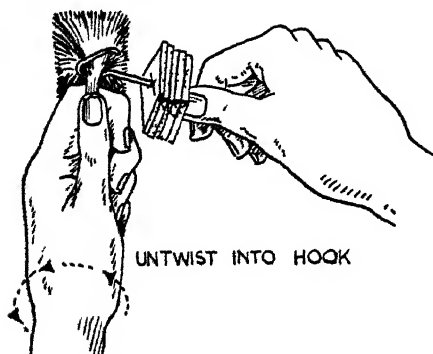


FIG 303 UNTWIST MESH INTO HOOK



FIG. 304. MESH, GENTLY PULLED THROUGH SIDEWAYS

draws the double string into the slit again. The two strings must not be allowed to separate and pinch the hair. This will lock the curler firmly against the mesh, but a pull on the string to bring it out of the slit will release the mesh immediately (Figs. 305, 306 and 307).

Again it is best to tie curlers on the whole row. This serves two purposes, firstly, if one does the

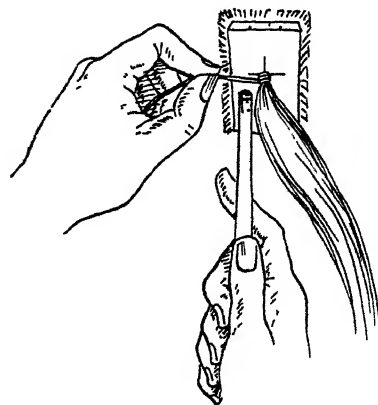


FIG 305 STRING WOUND TWICE ROUND, CURLER INSERTED

attained which helps enormously in obtaining speedy operation. Secondly, if a curler is tied on loosely enough to cause a mark, it will have slipped down the mesh by the time one comes to wind it. Thus it is retied and does not cause a string mark.

Curlers should be tied fairly close to the rubber, but space must be left to apply a sachet or wax strip and a clip. If enough room is left so that the finger and



FIG 306 TAKE HALF-TURN ROUND AND HOLD DOWN WITH FIRST FINGER OF RIGHT HAND

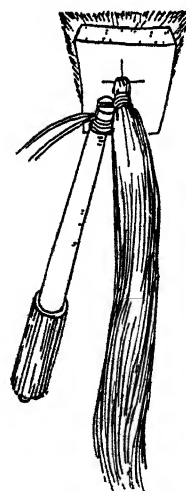


FIG 307 STRING IS NOW RE-INSERTED IN SLOT AND WILL HOLD TIGHT

thumb can just grip the mesh under the curler there will be ample room for a clip. It is much better to tie on too close and then pull the string down the mesh a little, than to tie on too far away and then push the string up by splitting the mesh and pulling on each half (Fig. 308), as this can easily cause short hairs to be pushed up and left out.

## WAVING THE HAIR

### Winding

Hold the curler firmly with the *second* finger and thumb tips of the left hand, lay the mesh of hair over the curler at right angles, and take a firm grip with the right hand, so that the right thumb holds the mesh flat on to the curler and is itself at right

allowing about a 50 per cent overlap over the first turn. The left forefinger is raised momentarily while the mesh is laid over, but drops again immediately.

Take a new grip with the right hand exactly as before and proceed down the curler in the same way, following down with the left hand, until the points

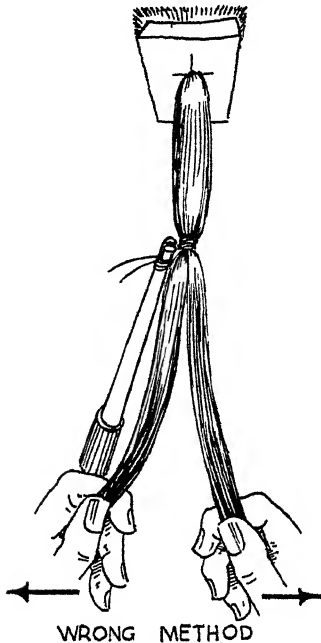


FIG 308

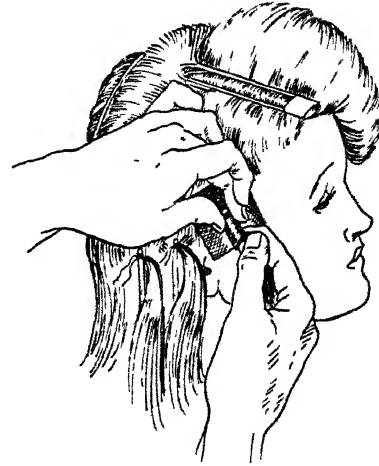


FIG. 310 GRIP CHANGED TO BRING MESH ROUND CURLER

are reached. When the hair is wound dry, the short ends will often be inclined to stick up and a piece of damp muslin is usually employed to hold them down. The muslin should be picked up on the right thumb (being damp it will stick without difficulty) and then

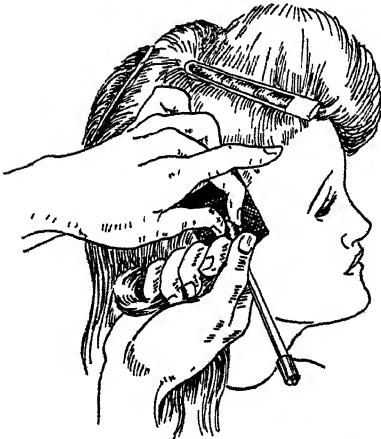


FIG 309 POSITION OF HAND AT COMMENCEMENT OF WINDING



FIG 311 END OF MUSLIN HELD WITH SECOND FINGER OF LEFT HAND

angles with the curler (Figs 309 and 310). The wrist is then crooked or bent at right angles. Now swing the right hand right under the curler and as far up on the other side as possible without breaking the crook of the wrist. Hold the mesh down with the first finger of the left hand, and then change the grip with the right hand so that the thumb comes on top. Lay the mesh over the curler at right angles again,

applied squarely on to the curler, holding the mesh to the curler underneath with the forefinger of the right hand. A corner of the muslin is held with the second finger of the left hand, leaving the first finger free to take a second turn. This method will hold all the short ends down tightly and neatly (Fig. 311). The muslin should be tied down tightly with string.

When the hair is wound damp or wet there is

## THE ART AND CRAFT OF HAIRDRESSING

usually less trouble with short ends, and very often crêpe hair is all that is necessary to hold down the ends on to the curler. It is a wise precaution however to use a turn or two of string as well as the crêpe hair. Wet hair is much more liable to snarl than dry hair and, when winding, it will be necessary to comb each mesh once or twice during the operation of winding on to the curler.

When the ends are tied down firmly the hair should

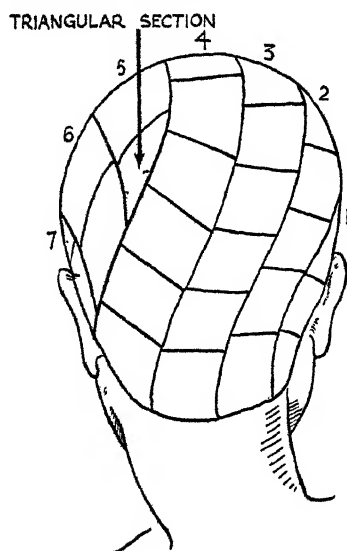


FIG 312 SHOWING FOURTH ROW FINISHING BEHIND LEFT EAR

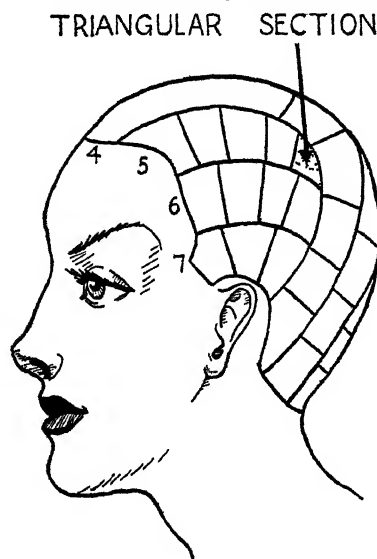


FIG 313 TRIANGULAR SECTION ON SMALL SIDE

be tightened if a tightening device is fitted. These are usually employed on dry wind systems and, if the hair is wound in the manner described above, will tighten up turning to the right. In some curlers the end has to be pulled and then turned, it is locked when released.

Do the entire row and then proceed to the second row. This is made parallel to and follows the same curve as the second row. (Fig. 300) Tie and wind as before and then proceed to the third row. The fourth row will be already positioned by the centre protector and, following the partings already made, will finish immediately behind the other ear (Fig. 312).

The small section now left between this ear to the centre will divide into three rows. The last section on the top row of this portion will be triangular in shape and will be the only irregular section (Fig. 313) on this head. If the sectioning is commenced at the parting side of the head then this section will be well underneath the top hair, and should the curl be different from the rest it will not show.

It is seldom necessary to depart from the plan of seven rows over the head, but the number of sections on each row will vary according to the size of head and the nature and thickness of the hair. An average sectioning would be 5, 7, 9, 9 on the big

side, then 3, 4, 4 on the small—41 in all. To do a full head adequately not less than 36 curlers should be used, and 40 to 45 are often necessary.

The sections should be kept sufficiently small to make good, flat, even winding reasonably easy, and it is a complete mistake to take large sections in an endeavour to save time or material. Very little time can be saved, as it is extremely difficult to wind thick meshes, and it is false economy of material, as the curl

produced is usually unsatisfactory and often means rewaving the entire head.

Another method of root winding which was very popular in the early days of permanent waving and still has a large number of adherents is as follows—Stand directly in front of the curler and hold fairly loosely with the right hand, palm downwards. Lay the mesh over the curler, with the mesh pointing to the right, and hold the mesh down on the curler with the right forefinger. Swing the entire hand round so that the mesh goes round the curler and points to the left. Now take the mesh between the first finger and thumb of the left hand and place it round the curler, overlapping the first turn by about 50 per cent. Hold down again with the forefinger of the right hand and follow the same procedure down to the points which are bound in with muslin and string. (Fig. 314 (a) and (b).)

The winding is, of course, going in the opposite direction from the method already described, and has to be tightened in the opposite direction. The action can be reversed and the hair wound counter-clockwise, as in the first method described, but it is not then so natural or easy to accomplish.

It is a usual practice to apply reagent fusing two

## WAVING THE HAIR

different types of sachets or other reagent) to two or three test curlers on the fourth row when this row is completed, these curlers are then steamed, and no time is lost in waiting

Various mechanical winders have been marketed from time to time, the Gallia winder being the earliest the writer remembers. The firm of Nestlé also made one some years ago. More recently Eugene Ltd produced two winders, one employing a comb and

fault, i.e. they were inclined to overstretch the hair, particularly when used for wet winding. The Eugène

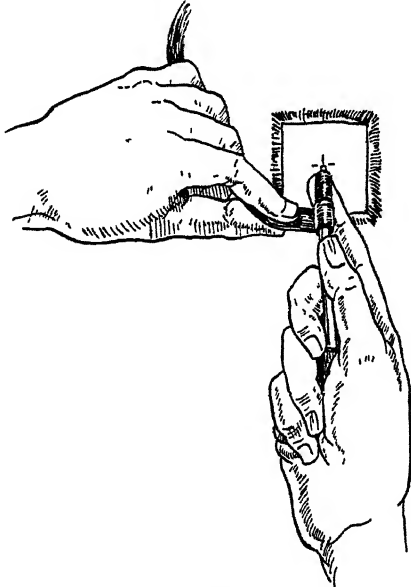


FIG 314 (a) ALTERNATIVE METHOD OF ROOT-WINDING

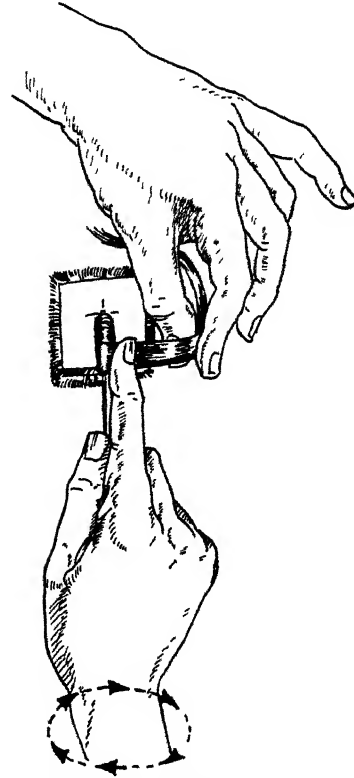


FIG 314 (b) ALTERNATIVE METHOD OF ROOT-WINDING

the other a pair of brushes. All these devices, except the last named, utilized a comb to obtain tension and keep the hair flat, and all suffered from the same

brush winder was, in the writer's opinion, the best yet made, and produces a result comparable with good hand winding

## POINT-WINDING

Point-winding has become extremely popular in recent years, partly because of its speed and simplicity of operation, and partly because it has been most suitable for the prevailing hair styles. This method of winding gives a strong curl on the points and a larger, easily set movement at the roots. It is ideal for hair up to six or seven inches in length, or for longer meshes when very little root curl is desired.

Because of its simplicity point-winding has been subjected to a great deal of misuse, and many operators have the mistaken idea that 20 to 24 curlers per head are all that is necessary to produce a good result. This has led to the belief that point-winding systems do not give durable curls, and that this type of permanent wave will last only three or four months.

Actually there is little difference in durability between a root wind and a point-wind system, provided that both are equally well done, but to produce really good results, 30 to 36 curlers must be

used. The main difference is that by the very nature of the winding the root wind system will always be rather stronger at the roots, and the point-wind system stronger at the points.

The choice of which system to use is entirely dependent on the style of dressing and the length of the hair.

### Dividing for Point-winding

The head is divided into rectangular sections about 3 inches long by  $\frac{3}{4}$  inch wide. A very simple and effective method of sectioning is to take a centre section right down the centre of the head and apply protectors and clamps. Then divide each of the two side pieces into two sections, making five sections round the head from ear to ear.

The only sections which present any difficulty will be the two on either side of the centre back. These sections will have one curved side and one straight,

## THE ART AND CRAFT OF HAIRDRESSING

and can only be divided equally by taking a triangular section at the top and then taking the surrounding section downwards at a slight angle so that the bottom sections follow the hairline in the neck. If

section in with the bottom section of each side (Figs 315, 316 and 317)

When applying rubber protectors the same general rules apply as when applying the square protectors

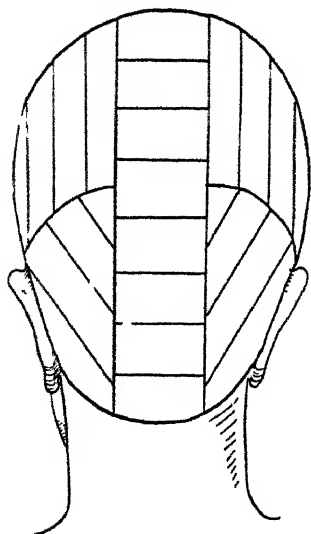
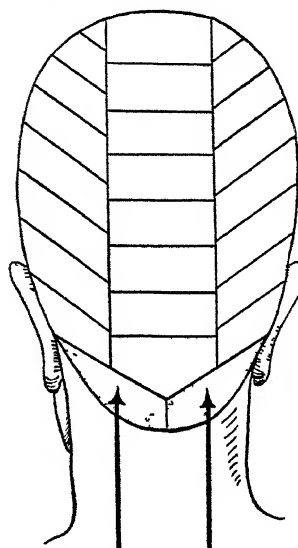


FIG 315 SECTIONING PLAN FOR POINT WINDING

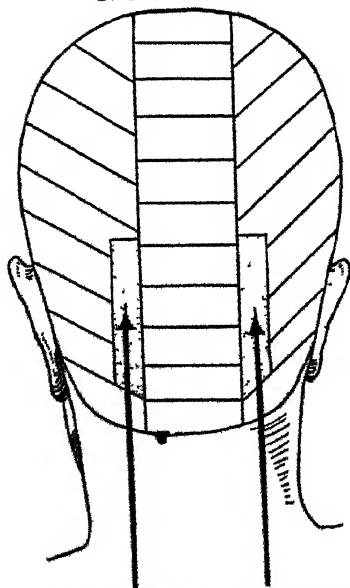
NARROW NAPE



TWO SECTIONS ONLY

FIG 317 TWO SECTIONS ONLY ON VERY THIN NECK

BROAD BACK



SHOWING TWO EXTRA SECTIONS

FIG. 316 TWO EXTRA SECTIONS ON UNUSUALLY BROAD HEAD

for root-winding, although point protectors are rather simple to apply, as they have a comparatively long slit through which a finger and thumb can usually be inserted. They should be applied so that



FIG. 318 MESH HELD OUT AT RIGHT ANGLE TO SCALP

the head is extremely broad at the back it may be necessary to take two vertical sections, one on each side of the centre.

On the other hand, many heads narrow considerably at the nape and two sections across are quite enough. Should this be the case, then leave out the bottom section of the entire row and take half the

the hair is drawn evenly through the slit and the rubber should sit squarely over the section. Protectors should be kept close up to the scalp while the hair is pulled through, so that they do not have to be pushed to the head once they are on the mesh. This is to avoid pushing down short hairs.

Clamps should be applied immediately to each

## WAVING THE HAIR

mesh once the protector is in position. The mesh should be held out at right angles to the head and the clamp applied, but not fastened. The mesh should be centred and spread evenly between the

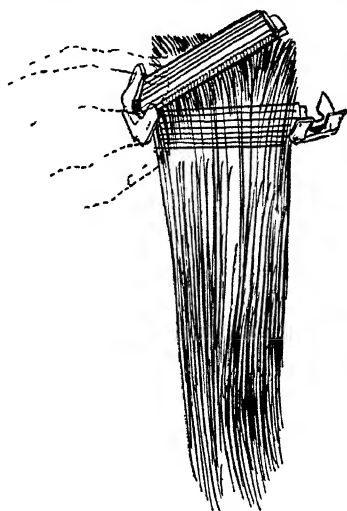


FIG 319 MESH CENTRED AND SPREAD

jaws of the clamp, and then the clamp held firmly down and fastened (Figs 318, 319 and 320)

Care should be taken that the mesh is not pulled

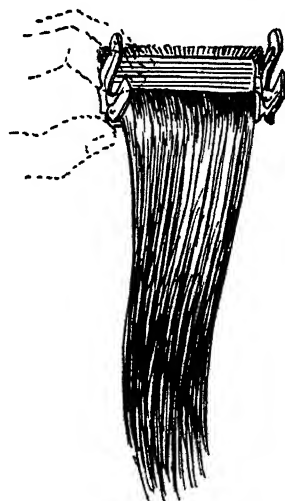


FIG 320. CLAMP FASTENED

up too tightly into the clamp, as it is possible to lift a section of the scalp and thus cause what are known as pull-burns. Yet the clamp must not be allowed to wobble on the head, as this also will cause discomfort, and will mean that the curl will start too far from the head. A little practice will ensure that the clamp is firm but not uncomfortable.

It is usually best to divide the centre section as far as the crown and then wind two or three test curlers, using different reagents or steaming times, which can then be processed whilst the rest of the head is

being divided and clamps applied. In this way little or no time is lost.

### Point-winding—Finger Method

There are two methods of point-winding generally in use, they may be termed finger winding and handle winding.

In the finger winding method the hair is thoroughly wetted with reagent, preferably with a brush, as cotton wool soaks up any solids (and a little protecting oil is usually applied to the points after the

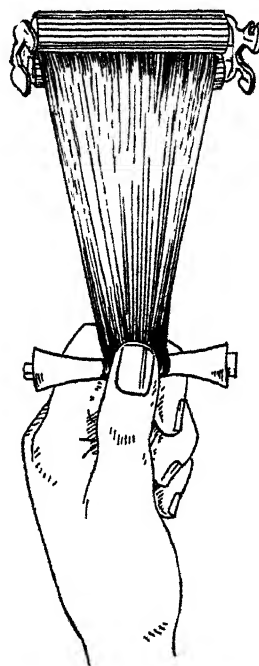


FIG 321 HAIR HELD ON CURLER WITH LEFT HAND

Note position of fingers

reagent to prevent over curliness). The hair is then combed out straight and held on to the curler with the first finger and thumb of the left hand. (Fig 321) The ends are now tucked in with the winding needle and winding is commenced by turning with both hands. The right thumb assists in turning in any stray ends. Once the ends are firmly held, the grip of the thumb is transferred nearer the left end of the curler and the left forefinger is held straighter (Fig 322).

The left forefinger is used to turn in and hold any straight ends, which are tucked in with the winding needle. The finger should not be allowed to slip under the curler too far or it will cause looseness on one side. The hair should be spread out evenly on the curler, and as the curler gets near to the clamp it should be held up at right angles to the head so as to prevent looseness and "Creep" in the underside of the mesh (Figs. 323 and 324).



## THE ART AND CRAFT OF HAIRDRESSING

The curler is then inserted into the jaws of the clamp and tightened up. Usually the handle of the winding needle has a fitting which engages the end of the curler for this purpose. Care should be taken that the

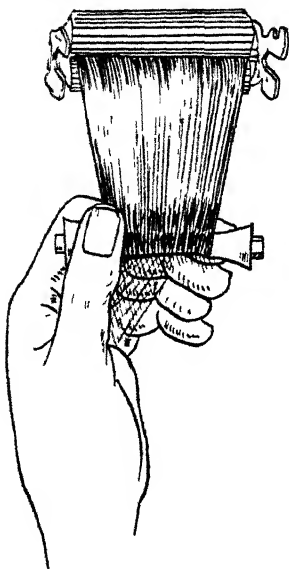


FIG 322. GRIP ALTERED AS WINDING PROCEEDS

hair is not over-tightened. All that is necessary is that the winding should be smooth and just taut.

Over-tightening is both unnecessary and undesirable, as it is more difficult for reagent and steam to penetrate a very tightly wound mesh, and quite often over-tightening produces a slacker and not a tighter curl.

It is now generally recognized that shape is much more important

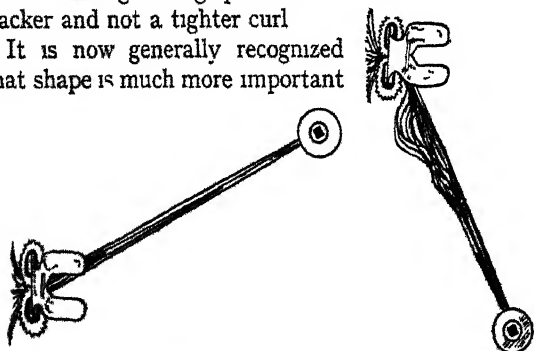


FIG 323 CURLER AT CORRECT ANGLE—HAIR KEEPS TAUT

FIG 324 DROOPING CURLER CAUSES "CREEP" ON UNDER-SIDE OF MESH

than tension and the winding should only be sufficiently tight to ensure a good shape on the finished curler.

### Point-winding—Handle Method

The other generally used method of point-winding is the handle method. In this method the curler is held in a handle which engages the end of the curler (in the same way as the handle of the winding needle

when tightening). The curler and handle are held in the right hand and the hair is held down on the curler with the right thumb (Fig 325). The mesh and curler are then held up so that they are at right angles to the head and the ends are tucked in with the winding needle held in the left hand. Winding proceeds by following down left thumb after right thumb, tucking in any stray ends with the needle while holding down with the right thumb. The mesh is kept at right angles the whole time, thus preventing creep, and when the curler is inserted into the jaws of

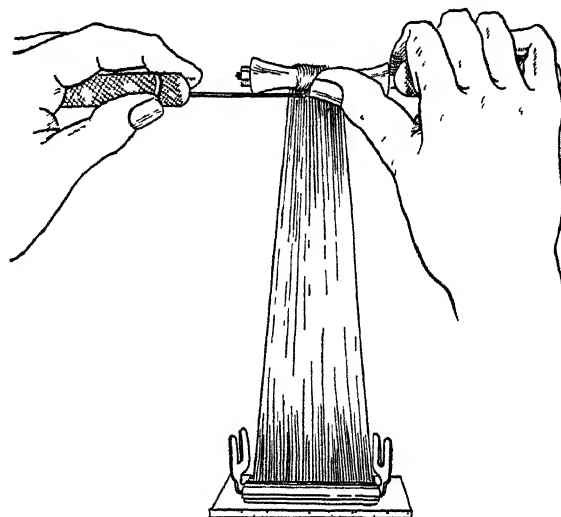


FIG 325 "HANDLE" METHOD OF POINT WINDING

the clamp it is tightened with the handle which is already in position in the right hand.

### Mixed Winding

Many manufacturers, both of machine and machineless systems, provide accessories for both point- and root-winding and a mixture of the two methods may be employed. The mixed wind technique has very definite advantages for certain types of dressings, particularly where the top of the hair is fairly long and a good root curl is desired. The top hair is then root-wound and the back and sides point-wound (Fig 326). If all the front hair is short, as is fairly common with modern styles, then the front, sides and back are all point-wound and the top and crown root-wound.

**Test Curlers** It is impossible to over-emphasize the importance of the test curler, and no permanent wave should be undertaken without such tests being taken. Even although the head has been successfully permanently waved previously, it is not safe to assume that similar treatment will produce the same results each time, as the hair may vary considerably during the lapse of time which is bound to ensue between permanent waves. A client may have used certain rinses, tonics, etc., which will materially affect the action of

## WAVING THE HAIR

the permanent waving lotions, or she may have been ill and the quality of the hair considerably affected

It is possible with all systems to take test curlers while some part of the work is in progress and thus

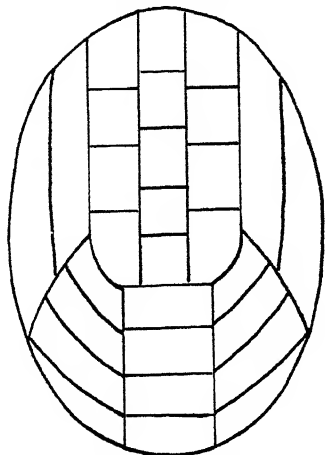


FIG. 326 PLAN FOR MIXED ROOT AND POINT WINDING

no time needs to be lost usually they can be taken during the progress of the winding. It is important to remember that test curlers should be representative curlers, that is they should give a general idea of what is likely to happen over the whole head, and for this reason they are normally best taken somewhere about the top of the head, as this hair will have received any "wear and tear," and also will have been subjected to any lotions or rinses which have been applied. Test curlers in the nape of the neck are very often misleading, as this part of the hair will not have been affected by exposure to the sun or by rinses or bleaching to the same extent as the top of the head. In those cases where the front portion only of the head is bleached it will be necessary to take

further tests on this portion only, as it will certainly require a different processing to the normal hair

These are the general principles of winding, both for root and point-winding. Every operator will to some extent develop his own technique, and it is right and proper that they should do so, for hairdressing is above all things an individual job. However, there are certain broad principles which have been explained above and they have been proved correct over a long period of time. Whatever technique of winding is adopted, the aim should be to produce a flat, taut, well overlapped wind in root-winding, and a smooth, even, well spread curler in point-winding. So long as these results are obtained the method by which they are achieved is not important, but there is one word of advice which may be useful to the beginner. Good winding is the basis of all good permanent waving, and before starting to experiment with one's own methods of winding it is best to become proficient with the orthodox way of doing the job. After that, then go on and introduce independent ideas.

The curlers and other accessories described in the foregoing are the ones which are in most general use at the present time, and they have been described and illustrated for that reason. There have been less orthodox accessories produced and some of them are still used by many people to-day. The Va-per-Marcel hook type curler was an extremely clever curler, which required no string but fastened on to the hair with a patent hook device. The Icall fork curler was unusual in that it stood up at right angles to the head, and there was a hook curler produced by de Montfort of York which was quite popular. These and other devices have not been fully described owing to lack of space, and there will doubtless be others appearing on the market.

## APPLICATION OF REAGENT

**Root-wind Methods** Two methods of applying reagent are used in root-wind methods. When the hair is wound dry it is usual to employ a sachet. This consists of an absorbent pad attached to a rectangular sheet of parchment paper (Fig. 327). The pad is dipped into the reagent and then applied to the wound curler.

The paper is wrapped round to form a tube and the end of the tube is secured by a clip (Fig. 328).

It is most important that the sachet should be properly applied, as a badly applied sachet very easily causes a scald. The correct method is to hold the sachet flat on the hand and then apply the pad—impregnated with reagent—to the wound curler, making sure that the point of the curler is inside the pad, and that the pad is tightly wound round the curler.

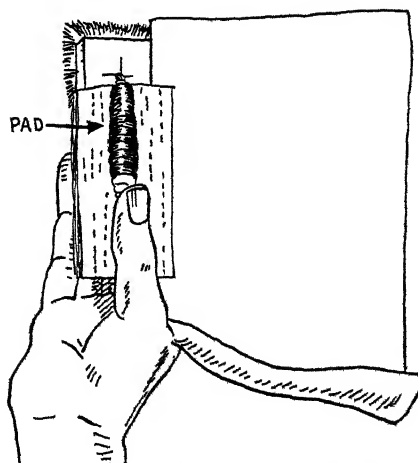


FIG. 327 SACHET HELD FLAT ON HAND AND APPLIED TO WOUND CURLER

## THE ART AND CRAFT OF HAIRDRESSING

Then hold pad and curler with the second finger and thumb, in a similar way to the method of holding the curler in root-winding. Now, holding the paper in the right hand, turn it round to form a tube and give it a slight slant towards the head, so that a good margin is formed at the rubber protector (Fig 329).



FIG 328  
SACHET  
WOUND AND  
CLIP APPLIED

Keep this margin held tight with the second finger and thumb on the left hand, using the first finger to hold down each turn as it comes into position. Pinch the margin together, to form a neck between the curler and the protector (Fig 330), and finally secure the margin with a clip. The clip is best fastened to the side, so that when a heater is applied it will allow a certain amount of up and down play (Figs 331 and 328).

Sachets are best applied by starting at the left ear and working right round in a row across the neck and to the right ear, then taking the next row above the right ear and working round again. In this way there are no sachets in the way above or in front as one is working.

Sachet systems usually offer a choice of two reagents, an ammoniated reagent for general purposes



FIG 329 SACHET PAD APPLIED AND HELD IN RIGHT HAND, LEFT HAND NOW ASSISTS IN WRAPPING

Note that margin next to head should be kept as wide as possible

and a non-ammoniated one for white hair and red haired hair.

It is also possible to dry-wind the hair and then use a flannel strip soaked in reagent and covered with an

oil strip. These reagents are usually the non-ammoniated type.

The oil strip method is also employed when the hair is wound wet. Again the reagent is usually non-ammoniated. The hair is wound wet, then more reagent applied, usually by holding the wound curler in a scoop-like holder to avoid the reagent running on to the head, and then applying wax strips and fastening with a clip (Fig 332 (a) and (b)).

With methods which use wax strips a narrow bore heater is used, as the finished curler ready for the machine is much less in circumference than when a sachet is used.

**Point-wind Methods.** In point-winding systems the hair is wetted with the reagent prior to winding. It is extremely difficult to point-wind smoothly if the hair is dry, and it would be almost impossible completely to saturate a wound curler with reagent.

Most of the machine point-wind systems also cover the wound curler with a pad soaked with the reagent. These pads are backed with tinfoil or waxed paper and help to ensure even distribution of heat.

Machineless, and direct contact wireless systems, such as the Callinan system, have a constant steaming

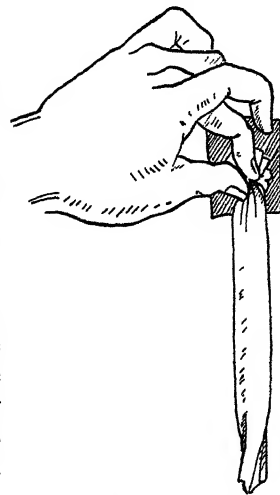


FIG 330 MARGIN IS PINCHED IN TO FORM A "SKIRT"

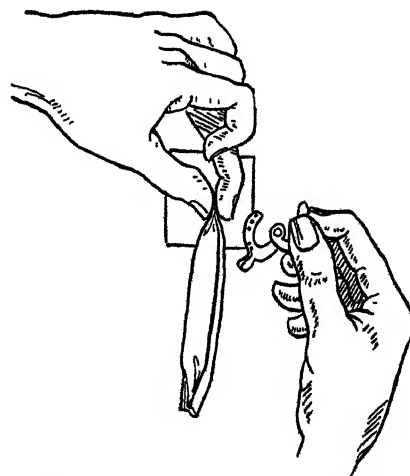


FIG 331 CLIP IS HOOKED UNDER AND FASTENED AT SIDE (SEE ALSO FIG 328)

or heating time, and consequently vary the reagent according to the texture and type of hair and the strength of curl required.

Machineless systems, such as Superma, Jamal,

## WAVING THE HAIR

Permalette, etc., provide four or five different lotions so that hair of all types can be satisfactorily curled.

The Callinan and similar systems usually use one strength of reagent, but provide an oil which is mixed in varying proportions according to the strength of curl required. For hair which responds easily to permanent waving a greater quantity of oil is used, and for the really difficult types of hair little or no oil is mixed with the reagent.

Reagent for the wireless systems such as Madison is applied in the same way as for point-winding machine systems, but not all wireless systems use a point-wind sachet to cover the wound curler. Some use a metal shield or humidifier between the curler and heater.

The MacDonald system utilizes boilers and encloses the wound curler in a steam jacket to which steam is brought by a rubber tube, and uses a special lotion which is mixed with the water in the boilers. When the steam jacket is placed in position round the wound curler a small pad soaked in reagent is also enclosed, or the wound curler is wrapped in a special impregnated pad or perm pac which contains the reagent in a dry form.

The above are the usual methods of applying reagent, and it will be seen that most reagents are in liquid form, though the pads of the sachets for both root- and point-winding are often impregnated with reagent which forms a mixture when the pad is dipped into the liquid reagent.

### Types of Reagent

Up to the present time there has been very little use of reagents in cream form although these are in fairly common use in America. They are supplied usually in tubes and the reagent is squeezed on to the mesh of hair and combed through.

As regards the chemical composition of reagents, each manufacturing firm has its own formulae which are not usually published.

The original reagent, borax, is no longer in general use, except when mixed with other chemicals, as it requires a rather long steaming time to produce a sufficiently strong curl.

Ammoniated reagents are still popular and various mixtures of ammonia or ammonium salts, together with other alkaline salts, are the most widely used mixtures to-day.

The carbonates and sulphate of ammonia, sodium and potassium are the most usual ingredients, though some manufacturers use sulphides.

Reagents are balanced to suit the particular form of heating employed, and usually fairly slow reagents are used with the heater and machineless systems because they have an extended steaming time.

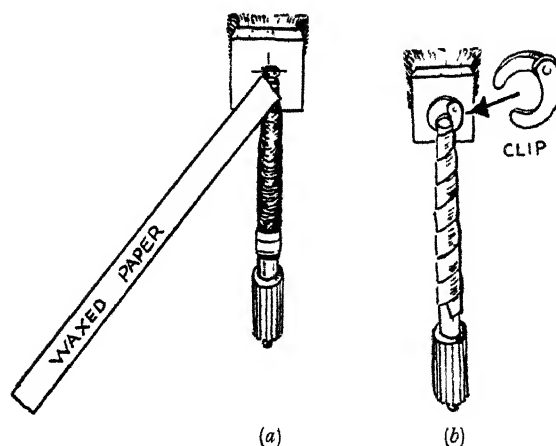


FIG 332 APPLICATION OF WAXED STRIPS

With falling heat, or wireless systems, a considerably faster reagent is necessary, as the actual processing time is over a short period.

Most manufacturers whose standard reagent is ammoniated also provide one of the non-ammoniated type, as hair which has been heated with red henna is liable to discolour if heated with ammonia. In some cases these non-ammoniated reagents are also recommended when white hair is being waved.

It is rarely worth while for the average hairdresser to make up his own reagents. Although the formulae are not unduly complicated, the production of standard reagents which do not vary from batch to batch is not by any means an easy matter, and the manufacturers go to very considerable trouble to ensure standardization of their individual products.

There is such a wide range of different reagents available to-day that any hairdresser should be able to find one to suit his individual requirements. Moreover, it will be extremely difficult to find a reagent better than that which manufacturers provide for use with their own systems.

A considerable amount of research goes into the production of a reagent and they will usually be found to be extremely well balanced to suit the particular method. Additions of such things as protecting oils, etc., to reagents should only be made when advised by the manufacturers of the reagents.

## HEATING

Electrical heaters are best applied hot. In this way excess moisture which may be present on the sachet

or waxed strip will be driven off immediately and the possibility of moisture reaching the winding and

## THE ART AND CRAFT OF HAIRDRESSING

causing a short circuit is thus minimized. Root-wind machines are usually switched on, left for a few minutes to warm, and then applied without switching off.

It is a good plan to arrange the heaters on the chandelier in three rings from the centre to the outer ring of the chandelier (Fig 333). Then, when the heaters are applied, first apply the inner heaters to the top of the head and work outwards, using the outer heaters for the curlers at the hairline and the sides.

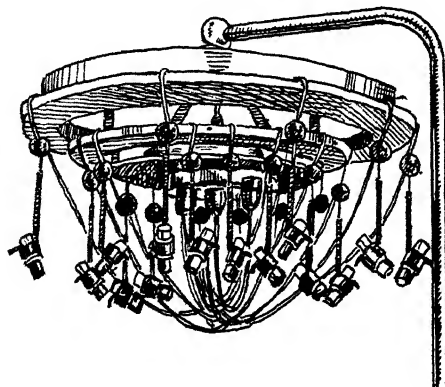


FIG 333 HEATERS ARRANGED ON THREE RINGS FOR EASE OF APPLICATION

In this way crossing of flexes and consequent confusion will be avoided.

Steaming times vary according to the particular system and the reagent in use. Most sachet systems advise a range of about 5 to 10 minutes from the moment when steam issues from the open end of the sachet.

The wet-wind, wax paper systems, which use a small-bore heater are usually rather faster than this, and 4 to 7 minutes from applying the heater is an average time. Heaters should be adjusted so that they do not fall on the head, and that the heater is down near the head.

Point-winding systems are usually warmed up prior to use, and the machine is then switched off whilst the heaters are fixed in position. Then the machine is switched on and timing commences.

Point-wind heaters are usually fast, and average timing from switching on a hot heater will be 4 to 6 minutes.

There will be some variation in steaming on different parts of the head in most cases. The front portion of the head is rarely required to be as strongly curled as the back, and it will usually be found also that the meshes at the temples being rather thinner than normal will require less steaming.

With a root-wind sachet system an average timing would be 5 minutes temples and front, 6 minutes top, crown and sides, and 7 to 8 minutes for the back.

Point-winding systems being faster would not

require so much variation, and a difference of about half a minute between the various sections will usually be enough.

The wireless systems are pre-heated to varying degrees of temperature according to the type of hair, strength of curl required, and the reagent in use. The usual method is to set a timing device and when the required temperature is reached some kind of warning device such as a light or a bell is automatically operated. Then the heaters are removed from the

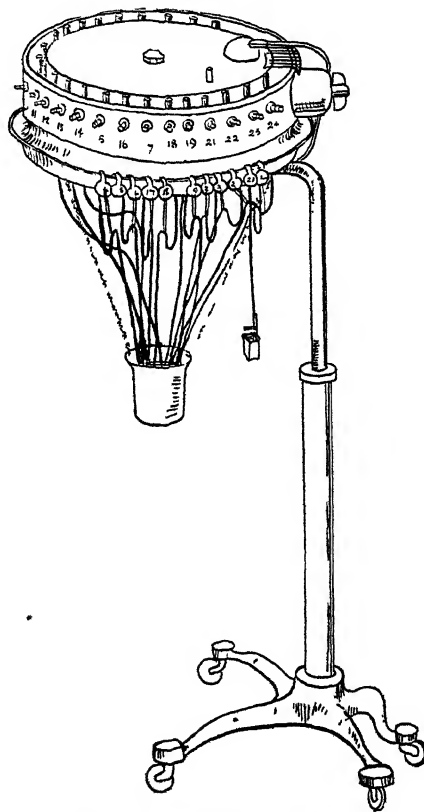


FIG 334 MACDONALD MACHINE

machine and applied to the sachets or humidifiers, allowed to cool, and then removed.

Direct contact wireless systems such as Callinan, apply a pre-heated heater directly on to the wet, wound curler. The heater itself holds the curler steady on the head and they are left until cold—then removed.

These systems, as well as the wireless systems and machineless systems, are dealt with more fully in a later section.

The MacDonald system, as was stated in the section on reagents, utilizes a boiler and a steam jacket. The hair is wound dry in the normal manner, except that a perforated curler is used, and then a straight, metal steam jacket is placed round the wound curler with the reagent in the form of a soaked pad or a perm pac enclosed.

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The steam jacket is fastened by means of a short, pliable rubber tube, which is rolled back over the end of the metal jacket before application, and then unrolled over the point of the curler and fastened

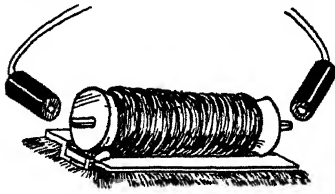


FIG 335 INTERNALLY HEATED POINT WIND CURLERS

with a string under the point of the curler. Water is boiled in an electrically heated boiler and led by rubber tubes to each steam jacket. The tube terminates in a right-angled metal tube which is attached to the circular lid. This lid has a small circular hole and is attached to metal bucket.

The metal tube slides into a tube on top of the steam jacket and is held by a rubber band. The small

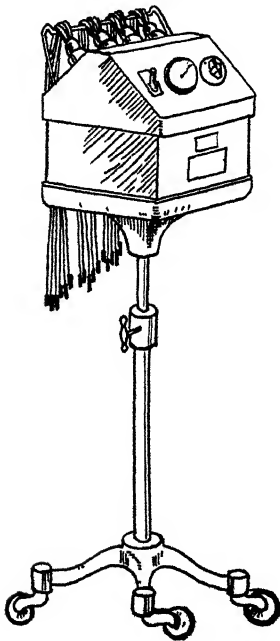


FIG 336 "WELLA" MACHINE

metal bucket is then in position at the end of the steam jacket to receive drips of water as the steam condenses and runs out of the jacket. A sketch of the MacDonald machine is shown in Fig 334.

Still another method of applying heat is the internally heated curler. This method is used with the Wella and Lindes machines. The curlers are of the point-wind type and the curler itself contains the heating element. Low voltage current is supplied by a transformer and the curler has a contact at each end.

The hair is wound normally and a wet sachet placed over the wound hair. Some systems use

special metal shields in place of sachets. Then a pair of contacts is placed on each curler and the current switched on for the required time. An automatic device switches off the current at a predetermined time (Figs 335 and 336).

Provision is made on later models for external heat, in addition to the internally heated curler. An important point in operating this type of system is to see that the contact points are kept clean.

Heating of machineless systems is by means of a chemical pad which is activated by means of water or other liquid and then applied to the wound curler where it is left to heat up and cool down. The heat

is of course constant, and is the same for all types of hair and whatever strength of curl is required.

Control of results is accomplished by varying the strengths of reagent.

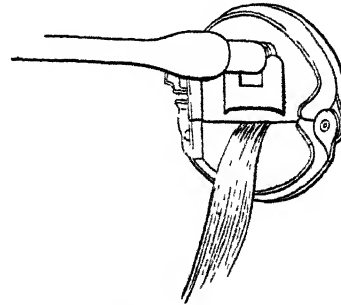


FIG 337 "NEUGÈNE" CLAMP AND CURLER

Eugène Limited have in recent years introduced an addition to their system which is known as "Neugène".

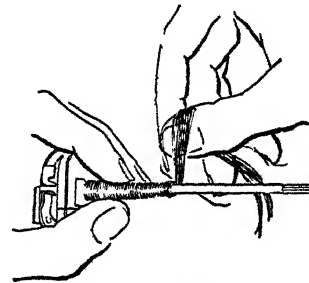


FIG 338 "NEUGÈNE" SPIRAL WINDING

This consists of a special clamp (Figs 337, 338 and 339) which is put on to the head in the place of the usual rubber protector and into which the curler fits.

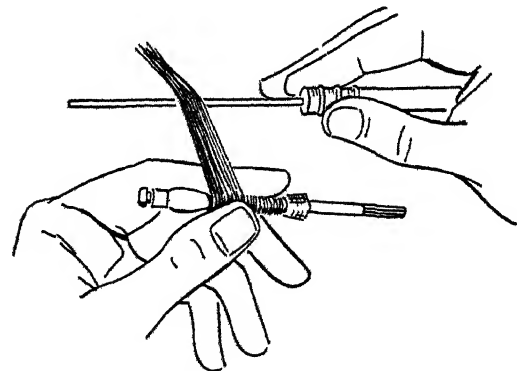


FIG 339 "NEUGÈNE" POINT WINDING

This dispenses with the necessity for tying on the curler, and the hair can be wound either root- or point-wind without any change in the heaters being necessary.



# THE ART AND CRAFT OF HAIRDRESSING

## WIRELESS SYSTEMS

The present day wireless systems have been very much improved and are deservedly popular. They do, to a large extent, remove the fear of "being tied up to a machine," which was a common complaint from some nervous and elderly customers.

Most systems use point-winding technique, and

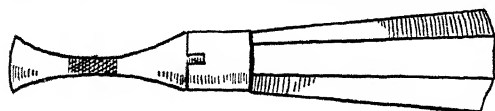


FIG 340 CALLINAN CURLER IN HANDLE

the dividing and winding for such systems as Madison is as already described in the section covering that subject.

The Callinan and similar systems, although wireless systems, are operated in a completely different manner as regards the dividing and winding. The dividing is carried out in the same way as for a spiral-wind system, except that rather more sections are employed, 50 to 60 being quite common. The usual method is to divide and apply square rubber protectors before commencing the winding. Tests should be taken during the time that the head is divided, and are best taken somewhere on the top portion of the head, but some distance back from the hairline.

The curlers which are supplied in three sizes, large, medium, and small, are similar in shape to a normal point-wind curler, but rather smaller and fit

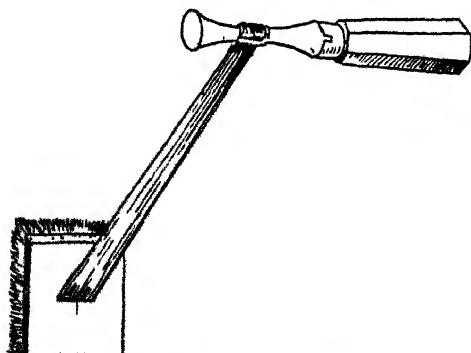


FIG 341 METHOD OF WINDING

into a special handle (Fig 340). The meshes are point-wound but, as they are so small, can be rolled up without the use of a winding needle, and no great tension is necessary, although the winding must be kept smooth and reasonably flat.

The heaters are shaped like a spring paper clip, and are also in three sizes. They are clipped on to internally heated bars on the machine and do not themselves contain a heating element.

They are left on the bars for sufficient time to reach the correct temperature, which then remains constant. When the curler has been wound almost to the

protectors, a heater is detached from the machine and applied directly to the wound hair, the curler being held in the handle (Figs 341, 342, and 343).

The curler is given an extra turn to bring it up to the protector, and then the handle is detached and the next curler wound up. It is usual to wind the curlers

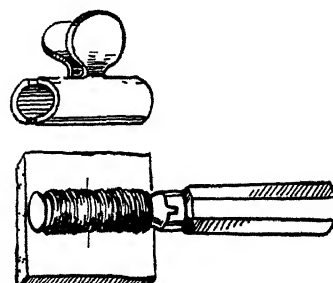


FIG 342 APPLICATION OF HEATER

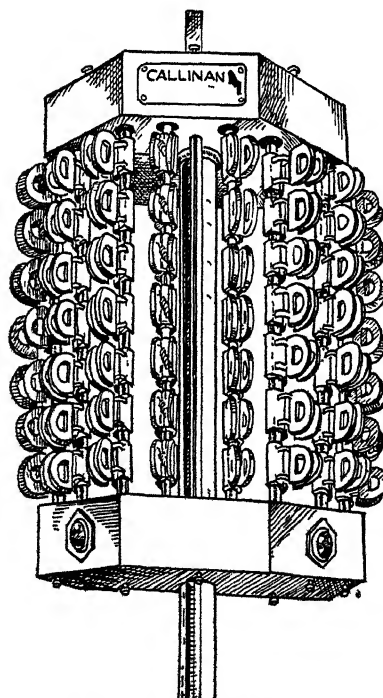


FIG. 343 "CALLINAN" MACHINE

at the hairline first, and work upwards and backwards to the crown.

Small curlers and heaters are used in the neck and immediately above the ears, medium ones for the sides and back and large ones for the front and top.

The heaters are left to cool down and then removed. Heating time is constant and control of results is achieved by mixing oil with the reagent. Easily curled heads may be done with half reagent and half oil, and progressively less oil is mixed until the reagent may be used alone in cases of extreme difficulty.

## WAVING THE HAIR

### MACHINELESS SYSTEMS

The machineless systems have become increasingly popular in the last few years and the increasing use of the point-wind technique has made them even more popular. It should however be remembered that the original Superma system, the first machineless system, was introduced as a root-wind method, and that root-winding and mixed-winding can be used with some machineless systems at present available.

For point-winding, dividing and application of clamps is similar to machine point-wind systems.



FIG 344 CASSETTE IS FORMED ROUND FORMING PEG

Tests should be taken immediately dividing is commenced, so as not to lose time. These are best taken just below the crown, using two different

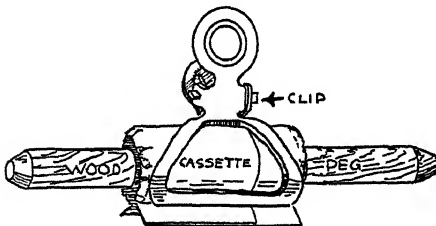


FIG 345 DIPPING CLIP APPLIED

reagents. Then the rest of the head is divided and clamped while these are processed.

The Superma system for point-winding uses a clamp rather similar to most machine point-wind

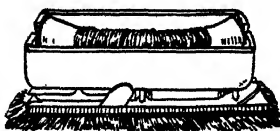


FIG 346 TROUGH TYPE CLAMP SHOWING WOUND CURLER IN POSITION

clamps, except that it is considerably smaller and lighter than average.

The heating pad or cassette is first formed on a forming peg and a special dipping clip applied (Figs 344 and 345). This formed cassette is then immersed in water for four seconds and applied to the wound curler.

The Jamal, Pazan, Othermo, Permalette, Zotos systems use a special clamp which itself forms a trough to receive the heating pad (Fig 346). These clamps are applied in a similar manner to the usual point-wind clamps.

The machineless pads or sachets are each provided with an absorber, which consists of a piece of lint or

other absorbent material, usually with a paper backing. This absorber is dipped into water, or with some systems into a special activating fluid, and is then pressed into firm contact with the heating pad (Fig 347).

The vapet with absorber in position is then inserted

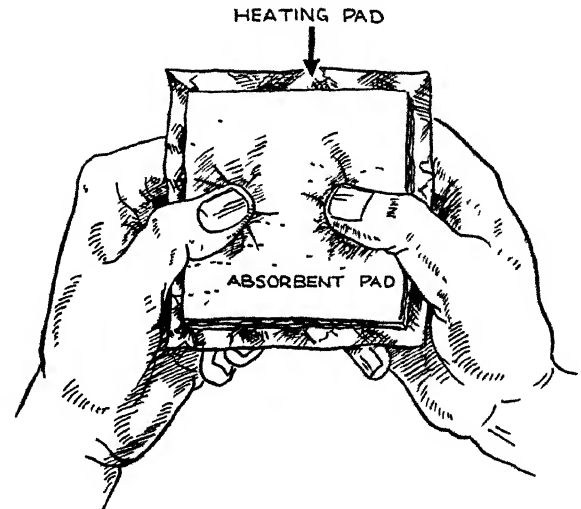


FIG 347 MOISTENED ABSORBER PRESSED INTO CONTACT WITH HEATING PAD

into the trough and pressed down into contact with the wound hair (Fig 348).

The Permalette system differs slightly from either of the above in that the entire pad is dipped in activating solution, and then, after dipping, a paper

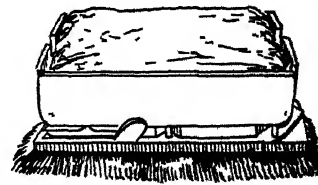


FIG 348 HEATING PAD AND ABSORBER PRESSED DOWN ON TO CURLER

is placed over the pad, before it is applied to the curler. A special feature of this particular pad is that it may be used three times, whereas other pads can only be used once. As already explained, control of results is by varying strengths of reagent.

The Permalette system now features special, smaller size clamps, curlers and heating pads suitable for extra tight curls in the nape.

For root-winding with machineless systems the method of winding is as already described in the section on root-winding. Most manufacturers advise that the hair be wound wet with the particular, suitable reagent.

The Superma cassette is made up into a tube, using

## THE ART AND CRAFT OF HAIRDRESSING

the forming stick again, for root-winding (Fig 349) A parchment paper is supplied and the cassette is rolled up with this paper to form a tube bearing a

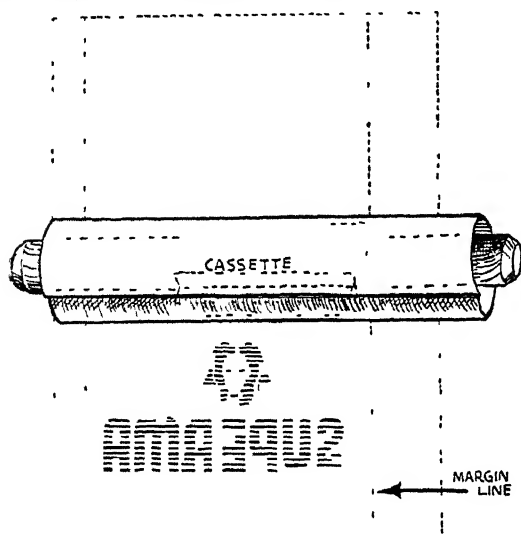


FIG 349 CASSETTE USED FOR ROOT WINDING

margin to take a clip, which is held together by a rubber band

This tube is dipped into water, keeping the tube upright to allow free access of water (Fig 350) This

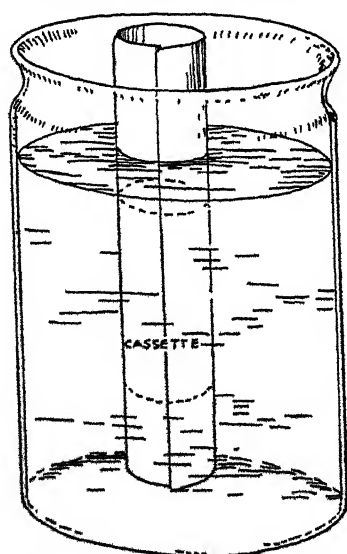


FIG 350 CASSETTE FORMED INTO TUBE AND THEN DIPPED IN WATER

tube is then slipped over the wound curler and the margin secured with a clip, in the same way as a sachet for root-wind machine systems (Fig. 351).

The Jamal vapet is prepared in the same way as for point-winding, i.e., the absorber is dipped and pressed against the vapet. The vapet and absorber are then placed against a parchment paper and the

whole is applied to the wound curler exactly like a sachet (Figs 352 and 352 (a))

Othermo, Zotos, Pazan, Permalette are used in a similar manner to Jamal

When a mixed wind technique is used with machineless methods it is best to apply the point-wind pads,

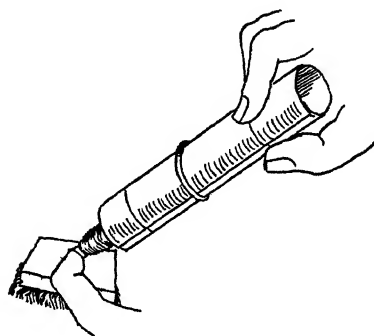


FIG 351 DIPPED TUBE SLIPPED OVER WOUND CURLER, THIS IS THEN FASTENED WITH A CLIP (AS IN 352 (a))

vapets or cassettes first, as these are usually at the back and sides. Then, when the pads are applied to the root-wind curlers, the complete curler and pad may be lowered so as to lean on the point-wind pads already in position. By this means the head is protected from heat.

When the entire head is root-wound, or should there

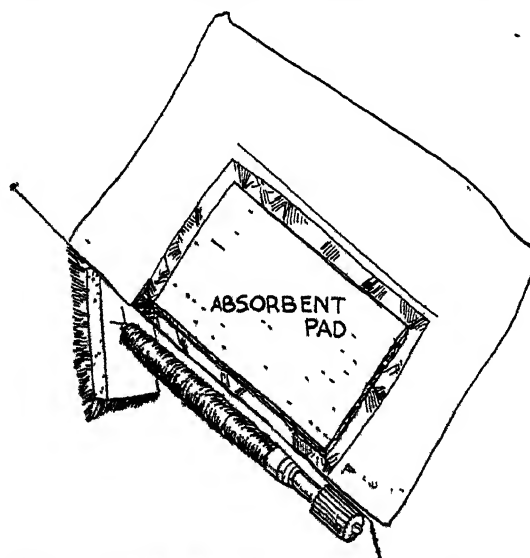


FIG 352 VAPET AND ABSORBER PLACED ON PARCHMENT PAPER AND APPLIED TO CURLER

be root-wind curlers at the front of a mixed-wind head, then small pads of cotton wool should be used at the hair line so as to protect the skin (Fig 353)

When doing a complete head with machineless root-winding, it will be necessary to test before winding the head. This can be done without loss of time by dividing the top centre row, instead of just

## WAVING THE HAIR

one section in front centre (see Fig 315) Apply rubber protectors to the first four sections of this row, and then wind up the 3rd and 4th from the front, using two different solutions. Apply the heating pads to these two curlers and, while they are processing, apply rubbers and curlers to the rest of the head, dividing in the normal way but leaving the curlers unwound

By the time curlers are applied to the full head the two test curlers will be ready and the correct solution may be chosen

With the mixed-wind technique, to be completely sure of results, tests should be taken on both root-and point-sections, but in practice this is not really necessary. It is fairly safe to assume that the root-

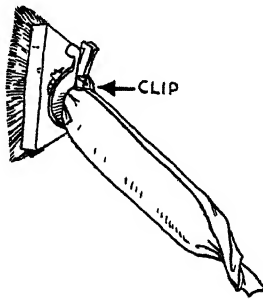


FIG 352 (a) THE WHOLE WOUND ROUND AND FASTENED WITH A CLIP

wind section will require a slightly stronger solution than the point-wind, and usually tests are taken on two of the point-wind curlers. When the correct solution is found for this section the next higher solution, i.e. one giving more curl, is used for the root-wind section

The important point to keep in mind with all

machineless systems of permanent waving, is that the machineless pad, vapet or cassette is the sole source of heat, and care must be taken to see that it is properly prepared and applied

The manufacturers go to enormous trouble and expense to ensure consistent performance of these

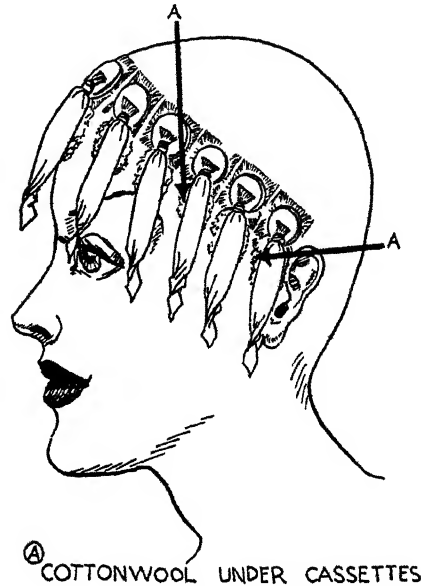


FIG 353

pads and it is only very rarely that a faulty one reaches the hairdresser.

Cases of failure are almost always caused by some fault in preparation or application

The manufacturers' directions should be carefully studied and rigidly followed, and then good results are certain

## COLD WAVING

Cold waving systems are now very widely used, and there is no doubt that modern reagents, correctly applied, will produce results which are at least as good as the older methods. Indeed, in some cases it is possible to wave a head with a cold wave which would be practically impossible with any other method

All modern cold waving systems use point-winding, and the basic technique of winding is very similar to that outlined under "Finger Method" on page 245, except that there is no necessity for protectors or clamps and the curler is wound up to the head and then fastened with a string or rubber band

Strength of curl is governed by the length of time the curling lotion is left in contact with the hair, and for this reason the order of winding should be so arranged that the most resistant hair is wound first and the most easily curled hair left until last. On

practically every head the nape hair is the most resistant, and for most styles this portion requires the most curl and therefore should be wound first. As the nape is somewhat inaccessible, some plan of dividing off into sections and holding these out of the way must be devised. A simple and effective method is as follows.

A centre section is first divided off. This should be about 3 inches wide and extend from forehead to crown (roughly equal to the front four sections in the centre row of Fig 315). It is simply twisted round and held in position with a grip or clip. The side pieces are then divided as in Fig 315 and secured in a similar manner. This leaves the back part of the head, which is divided into three sections, again as in Fig 315 except that in this case the sections are not taken down into the neck but are shortened so as to leave a parting across the back of the head about 2 inches

## THE ART AND CRAFT OF HAIRDRESSING

up from the nape (rather larger than the shaded portion in Fig 317)

Reagent is applied to this nape section and winding commenced. Three or four rows of curlers should be used according to the thickness of hair and as many as twelve to fifteen curlers will probably be necessary in order to ensure a good curl in reasonable processing time. The side pieces should be wound next, then the upper back portion, and finally the back. It is usually possible to take rather larger meshes around the crown and on the top as these portions are kept fairly smooth for most modern styles, but it may be necessary to keep the front sections small if a curly front dressing is required. Generally speaking, meshes should be kept sufficiently small to ensure easy winding and adequate penetration of the neutralizer.

As soon as winding is completed, the nape curlers which were wound first should be tested to see how quickly processing is taking place. One curler should be unfastened and partly unwound, and the unwound hair held loosely so that it is allowed to curl. It should be remembered that in some cases the nape hair is much more resistant than any other part of the head and may still need more time after the rest of the head is completed. If, therefore, the nape hair is slow in curling, tests should be taken at the sides and top, as these parts may be sufficiently processed in spite of the fact that they were wound later than the nape. As soon as any portion of the hair is sufficiently curled, neutralizer should be applied to stop the action of the waving reagent, until the entire head is curled and neutralized.

The head is then unwound, washed, and set in the usual way.

The foregoing constitutes the basic technique which is common to all systems of cold waving, but variations from this technique may be necessary with differing reagents and neutralizers. Some of these variations are mentioned below, but in all cases the manufacturers' instructions for the use of their lotions should be studied carefully.

**Cold Waving Reagents.** Various reagents have at one time or another been used in cold waving, but at the time of writing ammonium thioglycollate is used in practically all the well-known systems. This chemical has certain disadvantages. It has an unpleasant sulphuric smell which cannot be completely hidden by perfume although it can be masked to some extent, and it is usually necessary to use plastic or wooden curlers as thioglycollate reacts with iron to give a purple discoloration. The most serious objection to the use of thioglycollates, however, is that they cause irritation on some sensitive skins. This disadvantage has to a large extent been overcome as the greater demand for cold waving

reagents has resulted in products of much greater purity, and it seems probable that a great deal of the early difficulties were caused by impurities rather than the actual product. A good deal of research has been carried out and it seems fairly well established that the toxicity risk is very low. It is, of course, obvious that any cold waving reagent, whatever its composition, must have the property of softening keratin structure and will therefore be to some extent irritant to sensitive skins. Many of the modern lotions based on thioglycollate contain additives which minimize this irritant effect without detracting from the efficiency of the lotion as a curling agent.

Some manufacturers market lotion in two or three differing strengths, e.g. one lotion for difficult hair, one for normal hair, and a third for bleached or very responsive textures. Other systems use one lotion only and advise dilution for bleached hair or badly damaged hair.

The various strengths are obtained by varying the amount of ammonium thioglycollate in the lotion and by adjusting the pH or alkalinity of the diluted thioglycollate. The higher the concentration of the lotion and the higher the pH, the faster will be the lotion.

Until fairly recently it was common practice to use a rather slow lotion and an extended processing time. With this type of system the head is usually enclosed after winding in a plastic cap which completely covers the wound curlers. This speeds up processing by raising the temperature and so accelerating the chemical reaction. Another method is to provide some external means of heating the head such as an electrically-heated cap or a radiant heat lamp. Some lamps are so designed that they concentrate more heat on the nape and sides in order that the correct amount of curl for any particular part of the head may be produced with the same processing time.

Most lotions in use to-day contain between 5 per cent and 7 per cent of 100 per cent thioglycollic acid and are adjusted with ammonia to produce ammonium thioglycollate at pH 9.5 to 9.8. Those with higher concentrations, e.g. a lotion containing 7 per cent or more of acid and having a pH of 9.8 or higher, will produce a curl on a normal mesh of average hair in about twenty-five to thirty-five minutes without use of a cap or lamp.

A lotion of this type would usually require some dilution if used on bleached hair or if used on average hair with a heating cap or a lamp. The amount of dilution required will vary according to the type and condition of the hair, but about equal parts lotion and distilled water would be normal for bleached hair without a cap or lamp, and two parts lotion to one part water for average textures when

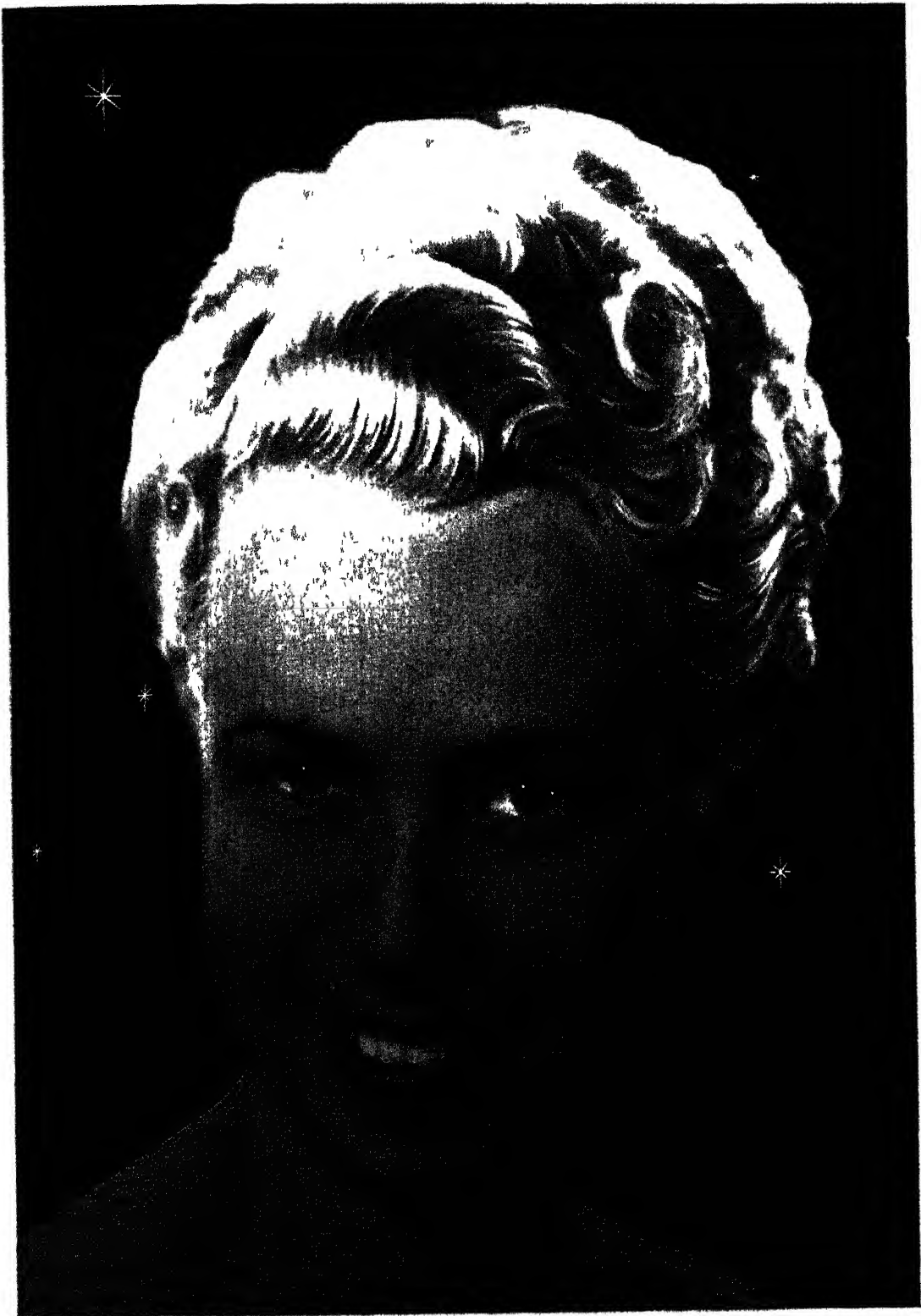


PLATE II  
AN EXAMPLE OF MACHINELESS WAVING BY SUPERMA





## WAVING THE HAIR

used in conjunction with any external heating device. Hair tinted with paraphenylenes dyes may be regarded as bleached hair, the amount of bleaching being dependent on the colour of the hair in relation to its original basic shade before tinting. Hair tinted with compound henna will probably require more than normal processing, the darker shades being the most resistant.

**Neutralizers** Cold waving neutralizers are oxidizing agents which are applied to stop the action of the waving lotion. The most usual kinds in professional use are acidified solutions of hydrogen peroxide or solutions of sodium perborate monohydrate.

Two methods of application are used. One employs a fairly weak solution of peroxide—about 4 ounces of 20 volume peroxide to a pint of warm water—which is acidified by the addition of a teaspoonful of citric acid. When sufficient curl has developed, the head is rinsed with warm water and the peroxide-acid solution poured over the head and caught in the basin, which is kept stoppered. The solution is repoured over the head and the operation continued for about ten minutes.

Two teaspoonfuls of sodium perborate monohydrate

to the pint of warm water may be used in place of the above solution. This requires no acid and is used in exactly the same way as the acidified peroxide solution.

The second method is to use an instantaneous neutralizer. Several of these are now available in liquid or cream form. Some are ready for use in that they are prepared with the oxidizing agent incorporated in the solution or cream. Others require the addition of peroxide, usually equal parts neutralizer and 20 volume peroxide before use. The solution or cream is applied directly to the wound curler without any rinsing over the basin, and as a fairly strong peroxide is used neutralizing is practically instantaneous. This method has obvious advantages in that the rinsing operation is eliminated and also any part of the head may be neutralized independently, leaving the rest to continue processing until ready. It is essential, however, to ensure that the neutralizer really penetrates the wound mesh, and for this reason cream neutralizers are best applied with a brush. It is advisable to add a little more of this type of neutralizer as the curl is unwound in order to ensure that the points are properly treated. Finally the head is washed before setting.

## TEPID SYSTEMS

Several tepid systems have been introduced during the last few years. Madison, Callinan, Salon, Eugène, Cadex, and many others have systems which are either specially designed for tepid waving or have arrangements for producing a lower temperature on their standard machines to do tepid waving. Some machines have as many as four temperature ranges with lotions designed for each range. These machines are usually of the pre-heated heater type, and the main difference is simply in the temperature at which the heaters are detached from the machine and placed on to the wound curler.

Superma Ltd have produced a machineless tepid system which has been very successful. This system uses special machineless pads which work at a lower temperature and so remove the necessity for clamps, a rubber protector being all that is required.

The use of lower temperatures has necessitated new lotions, and most of the above systems use weak thioglycollate reagents. Provided that the acid content is kept reasonably low, neutralization is not necessary as the heat applied is sufficient to neutralize the reagent. It is usual, however, to provide some form of special rinse in order to remove any lotion at the root portion and thus ensure complete neutralization.

The MacDonald cool curl system is entirely different from the well-known MacDonald steam system, and

has several novel features. The machine itself, which is housed in a handsome cabinet, is designed to deliver a low voltage current to the heaters. A voltmeter is incorporated to check the transformer voltage.

The heaters are kept in contact with the curlers for seven to ten minutes. For example, three minutes at a slightly higher voltage and five minutes at a slightly lower voltage might be given. Five minutes at a slightly higher voltage and five minutes at a lower voltage is the maximum processing necessary. The heaters consist of plastic pads, which are held in place by non-metallic clips, and at any time during the heating the heaters can comfortably be held in the hand.

This is a point-winding system, and the winding is unusual in that curlers are wound over and not under, as in the usual method. Also a piece of viscose film is wound up with the mesh so that the mesh is interleaved in the viscose film.

A reagent and a stopping lotion are used on the mesh, the stopping lotion being used to prevent over-processing on the points.

The clamps are quite thin and light. The curlers are the same diameter along the whole of their length, not narrower in the centre, as is usual in point-winding. This last feature is made possible by winding with the viscose film, as the mesh is spread right from the beginning. When the processing

# THE ART AND CRAFT OF HAIRDRESSING

is finished, the hair is allowed to cool on the curler for fifteen minutes or by a cool dryer for ten minutes,

and then the curlers are removed. A special rinse is then applied prior to the shampoo and set

## SPECIAL CASES

### Bleached Hair

Bleached hair can be successfully permanently waved with any of the systems at present in use, provided that the hair is in reasonably good condition.

The application of bleaching compounds makes the hair more porous, as the scale structure is always more or less damaged, and for practical purposes this simply means that less processing is required to produce a curl than is needed for normal hair.

With machine systems steaming time is cut down considerably, quite often to as little as one or two minutes' steaming.

When machineless systems are used the weaker solutions will give the necessary curl, and it may be necessary to dilute the weakest standard solution by the addition of water. Most manufacturers also provide a protecting oil, which is applied to the wound curler in root-wind systems, and usually applied before winding, but after wetting, with the point-wind systems.

When hair is overbleached it can present a very difficult problem indeed, and it is sometimes impossible to produce a satisfactory curl, as the hair will break with only the very minimum of processing. The points of the hair are usually in the worst condition, owing to the overlapping of bleach on successive applications, and it is sometimes possible to produce a good result if the client is willing to have her hair considerably shortened.

Tests must always be taken on bleached hair, and it will be necessary to test on the worst portion of the hair. It is quite useless to test low down at the back of the head, as this part is most often the best hair on the head, and will respond quite satisfactorily to processing which would completely ruin the hair at the top.

If test curlers show considerable breakage, even at minimum processing, then it is best not to undertake the wave, as quite often further breakage will follow after the head has been curled.

A course of reconditioning treatments with one of the good preparations now on the market, will often get an "impossible" head into condition.

The cold wave systems are often more successful than the heat systems on bleached hair, and many "impossible" heads will respond quite satisfactorily to one of these methods. The reason for this is probably due to the increased porosity of the hair, which makes it peculiarly suitable for cold waving. Processing time is considerably shortened, however,

and the same precaution regarding test curlers must be taken as in heat waving.

There is just one factor which is of some help in the permanent waving of bleached hair, whichever system is used. Bleached hair practically always requires less actual curl than normal hair.

It will be found that if it is possible to get only a "movement" into the hair it will set quite well and retain the set for a reasonable length of time.

### Red Hennaed Hair

Hair treated with red henna actually presents no problems with regard to producing a curl, and precautions are only necessary in order to avoid discoloration.

As already emphasized, discoloration is caused by ammoniated reagents, and those manufacturers whose reagents are normally of this type usually provide a special non-ammoniated reagent for use after red henna. If an ammoniated reagent has been used by mistake a green discoloration will often ensue. If this is not a deep discoloration another application of henna will usually cover it. Citric acid (diluted) will usually reduce it.

### Compound Henna

Compound henna consists of a mixture of henna powder and a metallic salt, usually one of the copper compounds. Should these compounds be present in the hair in any quantity, as they will be in the darker shades of the dyes, then permanent waving with the heat systems is extremely difficult and, in fact, usually impossible.

It is sometimes possible to produce a reasonable curl on the lighter shades of compound henna, but the result is never equal to a normal head and is unlikely to result in satisfaction, either to the client or the operator.

It is now claimed, however, that the cold wave systems can produce a satisfactory curl over the compound hennas, and if this claim is substantiated it will open up a considerable field of new business.

### Para Dyes

The two-solution para dyes do not present any difficulties in permanent waving. It is common practice to pre-bleach before applying these dyes, and one bottle is an oxidizing agent, usually hydrogen peroxide. In practice this means that the hair should be treated as though it were slightly bleached, and processing cut down accordingly.

## WAVING THE HAIR

It will sometimes be found that the permanent wave will reduce the colour of the dye to some extent. This is not usually serious, but may be remedied if necessary by a diluted application of dye after permanent waving.

### Hair Restorers

The so-called hair colour restorers are actually gradual dyes and usually contain either a metallic salt or one of the sulphur compounds. They can give rise to considerable discoloration when hair is permanently waved, and sometimes this discoloration is extremely difficult to remove.

Most of them inhibit permanent waving to some extent and some make it completely impossible. It is sometimes very difficult to detect that a hair restorer has been used. Some women who are going grey wish to restore the colour of their hair but are timid about making the change.

They make one or two applications of colour restorer and then become apprehensive of the result and use no more. In these cases it has very little colouring effect on the hair, but is present in sufficient quantity to discolour quite badly under the influence of reagent and heat. These cases are another illustration of the value of test curlers.

Usually, when a hair restorer has been used for some time, the hair has a peculiar solid and unnatural colour, sometimes accompanied by a metallic sheen. When test curlers are taken and show discoloration, it should not be immediately assumed that the hair is "impossible." First make sure that the curl is all right, by soaking it thoroughly and combing hard. If the curl is satisfactory then try to remove the discoloration. Sometimes this will move by simply shampooing, although this is unusual.

Soaking in oil (olive oil for preference) and then wiping over with hydrogen peroxide is often efficacious. This is best done by taking the curl and applying the oil warm. It should be left to soak in for a few minutes and then held on the hand and rubbed down hard with a cotton wool pad soaked in hydrogen peroxide.

If it is found that the curl is satisfactory and that the discoloration can be removed, then there is no reason why the permanent wave should not be carried out, but it will be necessary to point out to the client that all the hair restorer will be removed and that her hair will be its natural colour.

It will almost certainly be a considerably better colour.

### Effect of Chemical Deposits

Some rather puzzling failures are caused by chemical deposits in the hair. Occasionally a head

will not respond satisfactorily, and for no apparent reason. Different steaming times or reagents are tried and still no result is obtained.

In these cases always inquire if the customer has been taking medicine over some considerable period. Certain drugs such as arsenic are used in small quantities in many tonic medicines and over a long period these drugs deposit in the hair, skin and nails. If a sufficient amount is present in the hair it will not be possible to obtain a satisfactory curl, and unfortunately the only thing one can do is to suggest to the client that she stops taking the tonic and lets her hair grow out. It will take quite a considerable time before the deposit is completely gone, as sufficient time will have to be allowed for not only the drug present in the hair, but for that amount which has not yet been deposited.

### Fine and Lank Textures

Most failures on very fine and lank greasy hair are caused by poor workmanship. The fact that the hair is fine means that it is comparatively easy to wind, and large meshes of hair can be wound much more easily than in the cases of coarse and springy hair. For this reason these heads are often attempted with far too few curlers and consequently bad results are obtained.

Actually fine hair requires smaller sections than coarse hair and a moment's reflection will indicate why. If sections of equal size are taken in fine and coarse hair, it will almost certainly be found that there are a greater number of individual hairs in the fine hair section. Consequently the winding will be more closely packed and will need greater penetration of reagent and steam. The safest method is deliberately to take smaller sections on the heads which you know are difficult.

It will sometimes be found that very fine "baby" hair will respond much better to a small amount of processing. Should it be found with hair of this type that the test curlers at normal times, or at normal strengths of reagent, are not satisfactory, then make further tests with two more test curlers, taking one test curler with more processing, which is what would normally be expected, but also taking one with less processing.

It will sometimes be found that a considerably stronger curl is obtained with lesser processing.

### White Hair

White hair used to present considerable difficulty, as it was difficult to produce a satisfactory curl without causing a yellow discoloration. Modern reagents, however, have removed the difficulty and discoloration is a rare occurrence.

Sometimes, however, if there is any foreign matter present (hair restorer, tonic, brillianines and the

# THE ART AND CRAFT OF HAIRDRESSING

like), then the action of heat and reagent will cause a discoloration. In these cases the olive oil-peroxide method is usually efficacious, or another method is to

overblue the hair until it is quite a dark blue and then remove the blue with spirit. The blue will often act as a "stripper" of the discoloration.

## POPULAR SYSTEMS

There is an ever-growing number of named systems of permanent waving in every category—machine, machineless, tepid, internally-heated curler, and wireless (both direct and indirect contact)—and many of these have special features which it is impossible to cover in detail in a work of this nature. For

specialized information about any particular system, the reader should refer to the manufacturer concerned. In every case students are advised to seek tuition at the special schools of instruction maintained by the particular manufacturers whose system is used.

## COLD WAVE SYSTEMS

All the systems at present in use work, broadly speaking, on similar lines and no useful purpose would be served by tabulating them. Control of results is by size of mesh and the time that the reagent is left in contact.

A number of the better known ones are mentioned

below. All are capable of producing excellent results. Devon, Kara, Lustron, Mayfair, Nicol, Reale, Rilling. Most of these firms offer instructional facilities.

There are several firms offering cold wave reagents and neutralizers which can be used with any plastic curlers.

## NEW DEVELOPMENTS

The most interesting new development at the time of writing is what might conveniently be termed "pli-perming." That is to say, methods of setting the hair in pin curls or rollers and then so treating these curls that they become permanent in the sense that we understand permanent waving, i.e. that they will remain curly through subsequent washing and setting for a considerable period of time.

Experiments have been in progress for some time along these lines, and various preparations have been marketed by reputable manufacturers. Most of those on the market are based on cold wave technique, and broadly speaking the method of application is to wet the hair with a cold wave lotion, then set the hair in pin curls, or on rollers, and leave for a sufficient time to produce a curl. Neutralizer is then applied to the curls without disturbing the pli, and the head is rinsed with the curls still in position.

The head is then dried and the curls brushed into the final dressing.

Recently a new technique has been introduced under the name of "Brushwave" which has some unusual features. With this system the hair is wetted with lotion, then set on rollers in exactly the same way as setting a modern roller set. A special type of exothermic pad, which requires no protectors, is then applied, left on for ten minutes, and removed. The hair is then dried under a dryer in the normal way, without any neutralizing or rinsing, and when the drying is complete, the hair is brushed out into the finished dressing.

The advantages of these pli-perm techniques from the point of view of saving in time and labour are obvious, and the only disadvantage is that the curl is

probably not as durable as that produced by the conventional methods.

The curl movement given to the hair by these systems has to be brushed and combed into the final dressing without the usual procedure of washing and setting after curling. For this reason, the movement must be larger than normal permanent waving, or the resultant dressing would be over-curly, therefore one would expect the curl to be less durable.

It is important, however, to remember that most present-day hair styles are on quite short hair and that, with continued cutting, it is usually necessary to re-perm every three or four months. It seems certain that these new techniques will give sufficient durability to be satisfactory to a large number of customers, and they may in fact be used for the normal permanent wave of the future.

Any new developments in the field of metallurgical and chemical research eventually become used in the manufacture of heaters, curlers, etc., and although these improvements, taken singly, may be comparatively unimportant, there is no doubt that continual detail improvements do make an enormous difference over a period of years. Anyone who can remember the heavy, cumbersome heaters and curlers of years ago will appreciate how much better is our modern equipment.

There have been some attempts to introduce short wave diathermy as a method of heating in permanent waving, but it is difficult to see any concrete advantages in the use of this method. There is no difficulty in getting all the heat necessary with our present methods, and the introduction of complicated

## WAVING THE HAIR

apparatus to produce this heat does not appear to serve any useful purpose

The Aerogène system which was introduced by Eugène Ltd some years ago always appeared to the writer to have considerable possibilities. This system worked by the electrolysis of the reagent in the pad and required only a small voltage current, but a fairly high amperage. It had the advantage that once the pad was dry no further current could pass and consequently the heating stopped. Other systems of a similar nature also appeared on the market, but none of them gained any great measure of popularity, yet the idea seemed sound and we may possibly see the principle re-introduced.

There have been considerable improvements in reagents, and here we may expect new developments to be fairly certain. Cream reagents, supplied in tubes, have been in use for a considerable time in America and one at least is now on sale here in Britain.

The practice of supplying reagents in individual bottles will probably grow. This will to a great extent solve the problem of reagents deteriorating in use.

We shall probably see a good deal more attention paid to the problem of conditioning hair for permanent waving. There is no doubt that the average condition of hair to-day is considerably poorer than it should be. It is possibly due to the increasing use of "home processing" of all kinds, including "home kit" permanent waving, and the practice of washing the hair at home, often with detergents that are unnecessarily strong.

This poorer condition of hair has led to an increase in the number of "problem" heads and consequently to some failures in permanent waving. Many hairdressers have over-processed, in an endeavour to produce a satisfactory curl, and this, of course, has left the hair worse than ever.

There are many good conditioning creams to be obtained and others will shortly be making their appearance. Probably, too, there will be some entirely new products, with a different approach to conditioning, from anything we have yet seen.

The introduction of the "home kit" has been a new development in the field of permanent waving. The manufacturers have spent very large sums in advertising and there is no doubt that there has been a huge sale of these kits. Up to the present, however, there appears to have been very little recession of business in the hairdressing trade. This may be due to the fact that trade generally has been excellent in the past few years, which, in turn, may be due, to some extent, to the fact that advertising has made women more "hair conscious" and sent large numbers of them to the hairdresser who have never previously been customers.

One thing, however, is certain, that the best way of combating the "home kit" is by a raising of professional standards. Really skilful, well-executed work will always be outstandingly better than the amateur's home efforts, and it will never be possible to put that knowledge and skill into a box and sell it over the counter.

## IV. TREATMENT OF BURNS DUE TO WAVING

Consequent upon the popularity of waving, especially permanent waving, the problem of burns is an important one. No matter how careful an operator may be, it will occasionally happen that a burn will occur during the process of waving. But it is to be feared that many inexperienced operators are responsible for burning the hair and scalp of the client, and the Craft should aim at a higher standard of efficiency, so that the risk will be reduced to the minimum. Indeed, the frequency of permanent waving burns is proving to be the highest risk attached to hairdressing, and for this reason many insurance companies have ceased to undertake hairdressers' third party risks or, alternatively, undertake to offer cover only at high premiums.

Burns may be caused in many ways, and the most frequent are those produced by hot jets of ammonia from badly sealed sachets. This is not always the result of carelessness, but may be due to a faulty clip which has a tendency to slip. Then there is the "pull burn" of the point wind systems, which is caused in an effort to secure a closer wave to the scalp. Both

of these may produce severe burns, resulting in the complete destruction of the hair follicle in the affected part. With the introduction of the self-heating pad used in machineless systems, another possible source of burning is a bursting pad during the steaming process. And finally, we have the "burn" caused by the careless application of the reagent during the modern cool or tepid waving systems. This latter is often due to the use of thioglycolic acid embodied in the reagent, to which some persons are particularly sensitive.

It is most desirable, therefore, that operators should make sure that they are fully insured against claims which may be made against them by clients who have suffered a burn. Those who have taken this precaution should read their policy carefully before attempting the treatment of burns, as it may be found that only first-aid treatment is permitted under the terms of the policy. Further, should a client suffer a burn, no matter how slight, care should be taken to inform the insurance company within the time specified, which is usually not more than



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three days. Failure to do so, may result in a repudiation of liability by the company.

Assuming that an occasional burn is unavoidable, even though the hairdresser be an expert waver, it follows that the operator should be able to recognize the nature, or degree, of the burn, and in certain circumstances, to treat the affected part. Serious cases of burning, however, should in no circumstances be treated by a hairdresser, as there is always a danger of septic complications supervening, and the client should be advised to consult a doctor without delay.

There are several degrees of burns. A burn of the first degree is shown when the skin only reddens, owing to the dilated blood-vessels showing through the skin. These heal quickly by themselves, but can be painful for a time. If a blister forms, the burn is one of the second degree. This burn can become septic, but usually heals without leaving a scar. A pitted scar is often formed if the true skin is involved in the burn, because the burn then extends to the nerve endings. It is known as a third-degree burn and is extremely painful. If the skin is actually destroyed, we have fourth-degree burns. Severe burns are always accompanied by shock, and the toxins produced by the destroyed tissues are very poisonous.

Those clients who are unfortunate enough to receive a burn are rarely aware of its existence at the time, unless, of course, it is of a serious nature. Nervous clients frequently invite burns, because of an agitated manner when in contact with slight heat. An unfortunate nervous and sudden pull often results in accidental contact with the irons, or heater, and a burn follows. Frequently what is thought to be a burn by the client is merely a slight irritation occasioned by the use of certain reagents in the process of permanent waving. The operator should at all times give the client a feeling of confidence, so as to preclude, as far as possible, any undue anxiety as to the danger of the operation.

### First Aid Treatment

A simple burn, or any inflammation due to the use of reagents, should be immediately treated. Remember, a burn which appears minor may turn out to be

a major one, and prompt action is necessary to alleviate pain and to facilitate the formation of the blister. An application of pure olive-oil or, alternatively, linseed-oil, is an efficacious remedy. The application should be made by means of cotton wool soaked in the oil and placed over the affected area.

There are, of course, other remedies, but unfortunately some of these have their drawbacks. A 10 per cent solution of peroxide of hydrogen is useful, but will almost certainly bleach the surrounding hair, and for this reason should not be used. Picric acid in the proportion of 20 grains to 6 drachms of pure alcohol, made up to 10 ozs. by the addition of water, is an alternative, but here again, picric acid is unsuitable, as it stains the skin a deep yellow and this would almost certainly cause resentment by the client. Further, it has been found that some people are badly poisoned by picric acid, and for this reason it is advisable to rely on a tannic acid treatment.

This treatment prevents the poisons produced in the burn from being absorbed by the blood, since tannic acid denatures or coagulates the proteins, particularly the albumen of the open tissues and the blood corpuscles. A solution of tannic acid is made by dissolving  $\frac{1}{2}$  oz. of tannic acid in a pint of water, but it is far more convenient to purchase ready prepared tannic acid jelly, now easy to obtain from any chemist. Tannic acid, however, must only be used to treat first and second degree burns, and in no circumstances used for the treatment of third and fourth degree burns. To do so may cause unsightly scars and possible disfigurement. This fact was discovered during the second Great War, following treatment of severely burned casualties.

The hairdresser who manifests his competence to treat burns after waving will inspire confidence in his clients. It is always better candidly to acknowledge accidents, rather than lose a client by foolish protestations. But again, it must be emphasized that in all cases where the burn is severe or complicated, the client should be sent to a doctor at once.

Prevention, however, is better than cure, efficiency in waving should be the aim of all operators, and in becoming efficient there is less risk of accidents by burning. Efficiency pays, and is the best defence against a claim for damages in the High Court.

## V. THE TECHNIQUE OF WATER-WAVING

Water-waving is a general term covering the several methods of moulding wet hair into waves and curls and then drying it in its set position. It is successful, however, only upon naturally wavy or permanently wavy hair. It is not possible to set perfectly straight hair into lasting waves, though hair with only the slightest tendency to natural

waviness may, in the course of time, become amenable to setting, providing it is regularly tapered and water-waved with great care and skill.

It is not the purpose of this section to deal with fantasy water-waving or advanced work for Craft competitions; that is fully covered in a separate part of this book, but it is essential at this

## WAVING THE HAIR

stage to describe briefly the several methods of water-waving

Water-waving, in the usually accepted sense of the term, will be described fully, in the meantime let us examine some of the other terms. Finger waving is one this is simply water-waving when the waves are deepened with the fingers during the drying process. It is used when very deep, tight, waves are required or when the hair is specially difficult to set.

Setting is, of course, just another name for a water-wave given to finish off a permanent wave, it means simply setting the curly hair into the shape required for the particular dressing. Blow-waving is a little different and is less used in ladies' hair-dressing, but the effect is very pleasing for those who require a large, loose, flowing wave. It is usually done upon naturally wavy hair and the method is similar to an ordinary water-wave, except that the waves are formed by manipulating the comb through the hair during the process of drying—usually with a hand dryer. It requires considerable practice and much dexterity to shape the waves with the comb, as for marcel waving, and to direct the hot air from the dryer in an opposite direction from the comb so as to form the soft undulations.

The method is to comb the hair flat after washing and then form the shape roughly by making push waves, that is, by pushing the hair so that it falls into natural waves carried, of course, in the line decided by the first combing. The comb is then inserted in the trough of the first wave and turned to lift the strand so that the crest is deepened as it lies on the comb. The hot air directed from the nozzle of the dryer then forces the hair in an opposite sweep from the first trough. When the first wave is completed round the head in this manner, the process is repeated for the next wave, and so on.

Blow-waving is well worth learning, but since it represents advanced work the student will find it an advantage to start water-waving in a simpler way. The accepted way to start is upon a *marteau*. The following tools will be required—a malleable block, a stand (so that the block can be held in any position), some tape and pins, a good fine comb, and a small jar for warm water. Having obtained these articles, the water-waving of a *marteau* may be commenced.

Pin the *marteau*, or the piece of natural, wavy hair, carefully and firmly on the side of the block, and tilt the block over so that it is at an angle of about 45 degrees. Now thoroughly wet the piece of hair, and comb it perfectly flat and straight. There should be no sign of a wave left after this has been done, it is useless to try to water-wave either a piece of *poshiche*, or hair upon the human head, unless it has been thoroughly soaked with warm water or a setting

lotion. In any case, if the hair should have the tendency to be slightly frizzy or curly (which is very unusual these days owing to the high standard of permanent waving, which very rarely produces a frizz), this can be overcome if some hot water is used, with a few drops of acetic acid added to it. Then pour a few drops of brilliantine or oil into the palms of the hands and rub them upon a brush. Brush the oil or brilliantine well through the hair, and leave it for a minute or two in its straight condition.

Now, with the middle finger of the left hand, press on to the *marteau*, and with the comb at a slight

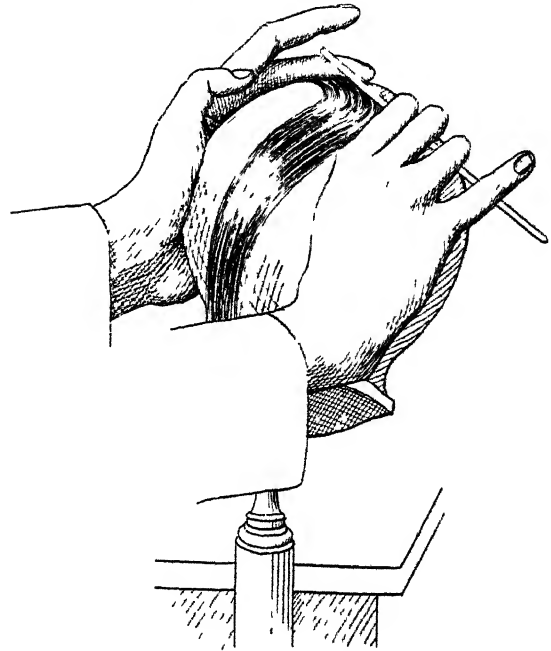


FIG 354 WATER-WAVING  
Placing finger in centre of wave

angle—with its back towards the operator—make a movement, and imagine that a semicircle is being drawn, with the hair towards the right or to the left, according to the way the first wave is to run. In this instance, it is assumed that the wave is to commence with a right dip. A semicircle (say a half-crown in size) is therefore made on the right side, and the first finger is then placed in the centre of the wave as shown in Fig 354. Care should be taken not to release the middle finger from the *marteau* until one wave is finished.

Now place the middle finger on the centre of the already completed wave, and mould the hair again into a semicircle. Great care should be taken to see that the comb has penetrated right through the entire thickness of the hair—the teeth of the comb should touch either the scalp or the block, as the case may be. Unless this is strictly adhered to, the underneath part of the hair, when dry, will remain straight, and,

## THE ART AND CRAFT OF HAIRDRESSING

in combing the hair through, it will not give that depth of wave, or the lasting result, desired. This is the secret of perfect water-waving, as one must realize that if hair is only waved on the top, and has not a foundation, the effect of the whole head is spoiled, and inferior work will result.

The next wave is now commenced, but this time the hair should be combed towards the left. Here, again, the first finger is placed down upon the half-completed wave when this part of the wave is nearly

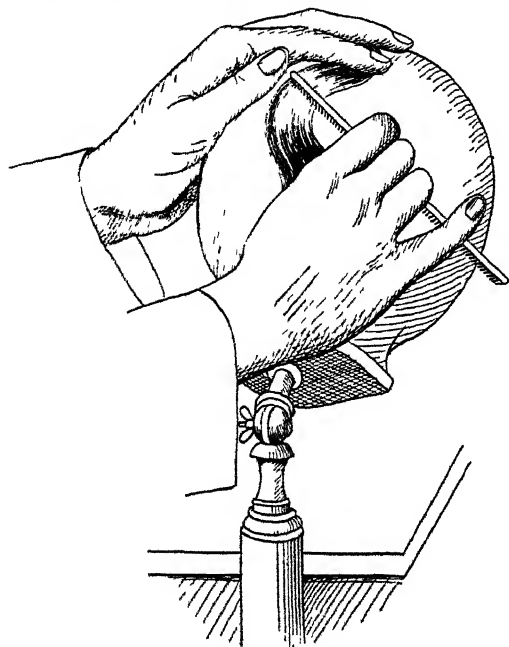


FIG. 355 WATER-WAVING  
Showing completion of half-circle

finished. The half-circle is completed by bringing the hair towards the centre (as shown in Fig 355). As soon as this is done, the fingers are changed, the middle finger is put where the first was, so that the latter is free for the next swoop, or semicircle, which this time goes to the right. Then carry on to the end of the *marieau*, moulding a wave first left and then right (as shown in Fig 356). Absolute care should be taken never to omit the finger movements, as these have to work in conjunction with the comb.

When reaching the ends of the hair, instead of completing a semicircle, which would form a wave, complete a whole circle. This will make the ends into a curl and prevent an untidy finish. The block is then placed in the *postiche* oven to dry.

It is absolutely necessary to practise these movements several times upon the block before endeavouring to wave hair upon a human head. The student is strongly advised thoroughly to grasp these movements as they constitute the fundamental principles of water-waving.

### 2. Water-Waving Upon the Human Head

A successful water-wave will not follow unless the hair is first well tapered and thoroughly shampooed. Tapering, which is fully explained in another Section, is an important part of the hairdresser's professional service, and it is necessary in order to obtain the correct shape in the final dressing and to obtain roundness of curl. Shampooing is necessary because the hair must be quite clean and free from grease, otherwise it will be difficult to set and will take far too long to dry.

If the client is willing to pay a little extra it is always wise to use one of the many excellent reconditioning creams before the final, thorough rinse, then, with a rough towel remove the excess moisture so that it does not drip and cause discomfort to the client.

You are now ready to comb the hair flat in the direction in which your waves are to start. Generally

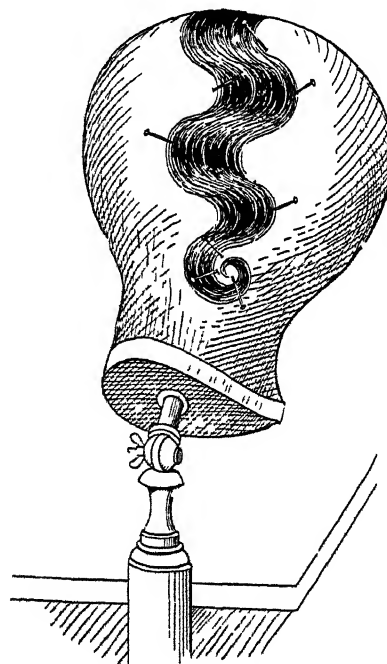


FIG 356. WATER-WAVING  
Showing *marieau* completely waved

the hair is combed backwards in a slant, and it is at this stage that setting lotion is sprayed, or sprinkled on to the hair. The object of this is to hold the hair more firmly during the setting and to speed up the drying process. Some hairdressers advocate the use of a little brilliantine, or oil, rubbed or brushed into the hair before setting, but most prefer to apply this after the hair has been dried.

If one should have the misfortune to get rather a tight curl, a final rinse after shampooing is advised. The rinse should consist of a pint of hot water to which a teaspoonful of acetic acid has been added.

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This will take the "kick" (as it is commonly termed) out of the curl, and make it much easier to manipulate into waves. But when the hair has been combed flat, as mentioned, leave it for at least two minutes, and then commence setting as flatly as possible. This, of course, only applies to very curly hair. The procedure is not necessary when the hair is found easy to manipulate, it is an emergency measure.

Then again, when setting very curly hair, never push the waves up, and never make too hard or deep



FIG 357 WATER-WAVING  
Showing how hair behind the ears is combed flat

an impression. Just endeavour to make the outline of a wave, keeping the hair as flat as possible, and combing right through to the scalp (See Fig 358). The comb should be kept on the slant or at a slight angle towards the operator, otherwise it will be found that by endeavouring to comb right through to the scalp the teeth of the comb will be inclined to scratch the head. Great care, therefore, must be taken to see that the comb is always kept on the slant. If this is carried out, as mentioned, it will be found that during the drying the waves will automatically work themselves up. Never comb this kind of wave out until the hair is quite dry, otherwise the ends will be inclined to frizz, and the waves, which should be neat and clean, will not only have an untidy appearance, but, actually, will break up. On the other hand, if one has rather a weak curl to set, it is a good policy to push and mould the waves deeply at the beginning before commencing to dry. Nice, lasting waves will in this way be obtained.

With the hair combed flat, on the slant, as in Fig. 357 prepare for the setting of the waves. Always endeavour first to find out where the dip will fall naturally

This is done by pushing the hair forward, and with the aid of the comb it will be easy to discern where



FIG. 358 WATER-WAVING  
Showing preliminary outline of waves



FIG 359 WATER-WAVING  
Setting of waves proper, hair being pushed into position

the commencement of the first wave should fall. (See Fig 359.)

Having ascertained the correct position of the proposed wave, take into consideration the growth of the hair. If the hair is inclined to grow backwards

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from the forehead, it is advisable to set the first wave back and bring the second wave forward to represent the dip, as hair set against its natural growth will lose its wave very quickly, and the client will consequently be very dissatisfied. Again, the shape of the client's



FIG. 360 WATER-WAVING  
Showing ends of hair divided into curls and fixed

head should be studied. This is very important indeed. A head of hair can be altered to such an extent that even a badly-shaped head can, and will, look beautiful providing the right technique has been adopted.

Now, having found out the correct position for the first wave, comb the hair quite flat again, backwards, and in a slanting direction, and place the middle finger of the left hand firmly upon the head parallel to the parting. Insert the comb and slide it down about  $\frac{1}{2}$  in. Then swing the hair towards the face, thus making the first dip. Implant the first finger in the centre of the half-completed wave, and, keeping the middle finger firmly pressed upon the head, again swing the hair back from the face. Hold the completed wave firmly, and comb it right through to the ends.

Always comb the hair with the comb on the slant with the back part towards the operator, as it will never scratch the scalp if used in this way. At the same time, the hair will be combed through, and will be waved right to the scalp; this ensures a lasting result. It sometimes happens that what appears to be a beautiful set proves to be otherwise when it is combed. The result will be that the waves will not spring back into the position intended; they will fall anyhow, simply because the hair is not combed through to the scalp.

Having completed the dip, do not continue right

down to the ear-pieces, but continue the wave to the end of the parting in precisely the same way as the first dip was commenced, then continue from there. Release the middle finger from the head, and press firmly upon the completed waves, with the first finger free to hold the next wave which must be brought forward over the temples. Again swing the hair towards the face, implant the first finger, hold the hair firmly, and with the circular movement already explained swing the hair back from the face, using the same position of the comb as on the first wave. With the middle finger of the left hand, hold the wave that is going backwards, slide the hair gently but firmly towards the face to make the curved dip upon the cheek, and make or place the wave directly over the ear. Wind the ends of this into a curl, or, in other words, divide it into small sections. Separate a small piece of hair from the rest by means of a tail-comb, and hold this section out with the hand to make sure that all the ends are nicely curled, as shown in Fig. 360. Fasten or secure the curl down with two or three invisible hairpins. Then take the next few sections of hair, repeat precisely the same process, and continue until the back of the ear is reached, and every section of hair has been made into a small grouping of curls (See Fig. 361).

If the hair slips while curling, just place a comb in the wave above. This will hold it firmly, and give the



FIG. 361 WATER-WAVING  
Showing whole of back ends grouped into curls

operator more play, at the same time enabling him to curl the ends neatly and easily. The waving is now continued from the back of the parting right round to the opposite side. The waves at the back should be disposed slightly on the slant. This is accomplished by first combing the hair from the small, or parting side, in a swirl round to the large side. Proceed with the setting of the hair in precisely the same manner as

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mentioned for the large side, curling the ends to correspond with the opposite side

If the hair is inclined to be long at the back, and the hairdresser is desirous of obtaining a curly *coiffure*, it is advisable to take sections of the hair in exactly



FIG 362 WATER-WAVING  
Deepening the waves by means of comb and fingers

the same way in which the sides were treated, holding and fastening them together with invisible pins. Care must be taken, however, that the ends are perfectly moulded into a round curl, otherwise, upon completion of drying, the ends will stand out straight, and will not resemble a tight, springy curl. When this is done, adjust the veil or net, and push the waves with the comb and the fingers so as to deepen each individual wave (See Fig 362). The head is now ready for drying.

Adjust the hood dryer to the correct height, then place it in position over the head, taking care not to disturb the net or the setting (Fig 363). Then, with the head adjusted to the comfort of the client, you can leave her with a book to read whilst her hair is drying.

To digress for a moment. Since the drying time is to some extent wasted, many hairdressers make a point of offering a manicure service during this period. This is an extra service that might well be introduced in more salons.

So far the process described has been that for a set, but if a strong, pronounced, wave is required, or if the natural wave is rather weak so that it needs to be "pulled up," the older type of blow dryer may be used to give a finger-wave. By this means the waves can be pressed more firmly into shape during the drying period. This work is sometimes done by a junior, for whom it is good practice since he will have

the opportunity of noting just how the operator obtains the required shape and finish.

If the hairdresser must have a junior to help him for drying the set, he should train him or her into his special way of working, and then let this assistant dry the settings of his clients. A different assistant should not be employed on each occasion, because, just as a client gets used to the operator, she also gets used to a particular assistant.

It is therefore obvious that if the set is under personal supervision until the hair is perfectly dry, the result will be more perfect than by just letting it dry of its own accord. The following method has been found to be the most satisfactory. Start drying the hair with the aid of the fingers. Implant the first two fingers of the left hand into the first two waves above the ear, ease the waves slightly, gradually pressing and pinching more and more as the hair begins to dry.

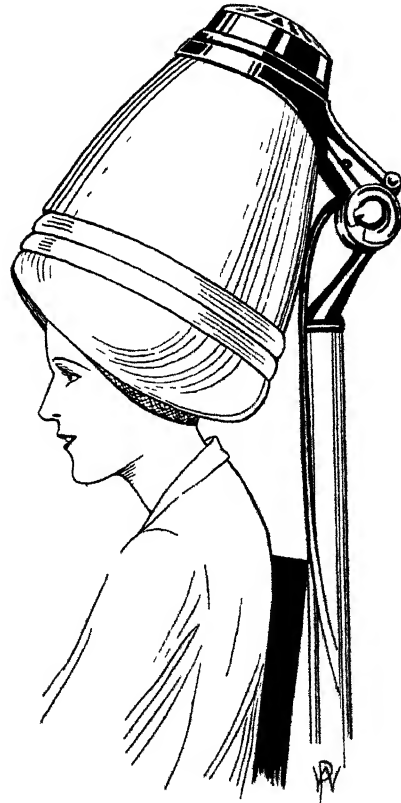


FIG 363. SHOWING CORRECT POSITION OF THE  
DRYER

Then work up to the next waves until the dip is reached, using all four fingers. (See Fig 364.)

Never start drying and pushing up the first wave or dip before starting upon the other waves, because if the first wave or dip is pressed, one is inclined to pull the other waves out of position, the result being that the first wave is perfect and the others are uneven. Therefore, ease the waves all round first;



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then continue upon the dip. The operator need thus have no fear of the set being pulled out of position. Continue pinching and pressing until the hair is



FIG 364 WATER-WAVING  
Drying the hair, pressing and pinching waves with fingers

nearly dry, that is, the hair should only be just *damp*.

Now take off the veil or net, remove the pins, and comb the hair right through from the parting to the ends. Push the hair forward, smoothing it with the

left hand and adjusting the waves as before. Cover the head with the veil, and continue drying for a few minutes only, so that the hair is not absolutely dry. Remove the veil again, and this time, starting upon the back of the head, comb each individual wave. Place the first two fingers of the left hand into the first waves, with the comb underneath the ridge of another wave, and, holding the comb in position with the aid of the thumb, put the veil over them. Then continue to apply dryer until those waves are perfectly dry.

Continue the process in sections or divisions all over the head, and waves will be obtained that will possess the qualities of tightness, softness, shapeliness, and durability. When this is done, once again comb the hair right through and push it into position, although, when set in this way, the waves will hardly need to be coaxing into position, as the operator will find that they will automatically fall into place. Adjust the veil or net again, and apply the dryer for a minute or two, after a little lotion has been sprayed over the head. This will prevent even one hair being out of place. Then, before taking off the veil, finish off with the dryer on "cold" for a few minutes so that the hair is cooled before a hat is worn.

## VI. "POSTICHE" DRESSING

To put a transformation *mis en pli* properly has always been, and still is, one of the most perplexing problems of the hairdressing profession, one might even say that it represents the highest grade of artistic work in the profession. Perhaps this is now even more so owing to the advent of short hair, when the demand for *postiche* has fallen somewhat.

Although the vogue for chignons at the present moment is gaining a certain footing amongst the first-class establishments, there is still a great decrease in the demand for a *postiche* which covers the entire head. This actually means that present-day hairdressers have really only a slight knowledge of this branch owing to the small demand for re-dressings, and the few *postiche* houses in existence.

Referring again to chignons, there is no doubt that the demand for these is on the increase, and is likely to continue so. Here, again, the *posticheur* is bound to score in being able to produce something light, neat, and "chic," which at the same time looks absolutely natural.

### 1. Correct Methods of Laying a Transformation in "Pli"

The transformation must be clean. Before pinning it to the block take hold of the two ear-pieces. This is very important. With the block at a convenient angle firmly on the stand, arrange the transformation

so that the two ear-pieces correspond on each side. Now fasten the transformation or wig in the centre of



FIG. 365 "POSTICHE" DRESSING  
Placing transformation in centre of block

the block. (See Fig 365) Care, however, must be taken that it is not too advanced over the forehead portion of the block. When the transformation is firmly pinned, continue to secure the foundation until the ear-pieces are reached, putting a pin in at each of

## WAVING THE HAIR

the temples Great care should be taken when adjusting the pins to see that the galloon is caught, otherwise the net foundation may easily be torn, especially with

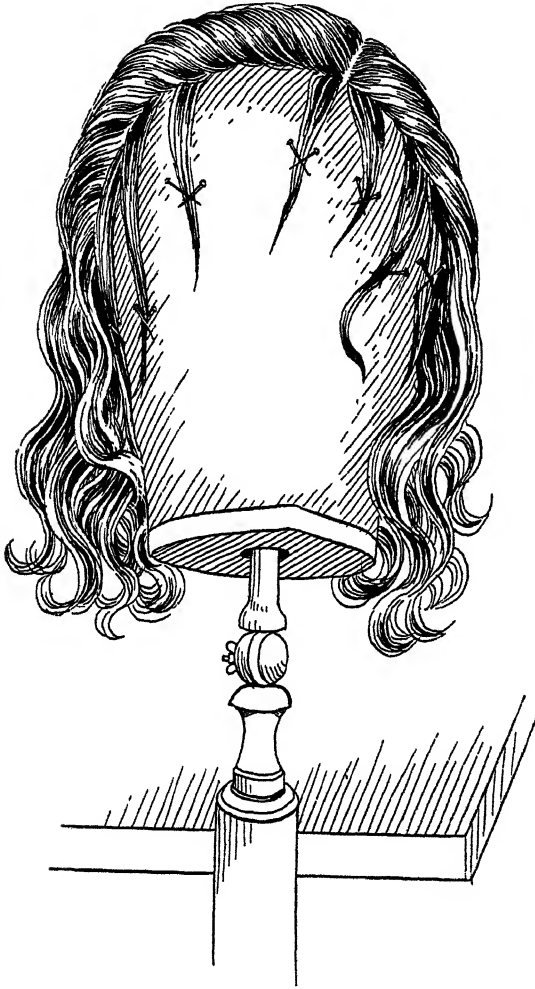


FIG. 366. "POSTICHE" DRESSING

Showing how short front hair is made into divisions and the rest combed backwards

the very expensive type of transformation or wig, the foundation of which is invariably made entirely of hair-lace Then, when the front is nicely and evenly placed, fix the transformation firmly at the back In the case of a wig, pin the nape of the neck on to the block

When this is done, the transformation should be combed well through to rid it of any tangles that may have remained from a previous dressing Make the transformation thoroughly wet with warm water and comb the hair on the slant backwards All the short hair around the front and sides should be combed forward, made into little divisions, and pinned firmly to the block (See Fig 366) In the event of water-waving a white or grey transformation, it is advisable to put a few drops of blue into the water, this will keep it from discoloration. Great care should be

taken with the drawn-through parting After seeing that it is perfectly straight, pin a tape along the parting to keep it nice and neat, and at the same time to prevent it from becoming soaked Do not place pins through the parting

Preparations complete, you can start the waving, but do not forget that the essential part in *postiche* dressing is softness and naturalness, and avoid any hard or deep wave, otherwise, upon dressing out, it will appear heavy, and have the appearance of what it really is This, as an artist, one must avoid, working to obtain as natural an effect as possible

Start upon the large side of the parting, still combing the hair backwards This is very important, because when dressed out the waves will fall naturally forward of their own free will, not unlike the setting



FIG. 367 "POSTICHE" DRESSING

Showing hair raised to make dip running obliquely into parting

upon a human head. Raise the hair a little near the parting, and then prepare to make a nice dip. The continuation of the dip should run gradually and softly into the parting until it practically disappears. (See Fig. 367.)

## THE ART AND CRAFT OF HAIRDRESSING

Now bring another wave forward directly over the temples. This wave is taken right round the transformation—or at least the bottom half of it—and will form the dip on the other side of the parting. But this dip is only a small one, as the smaller side must be softer than the premier dip at the front, in fact, it should correspond very closely to the actual wave on the temple upon the large side of the transformation. Continue the ear-wave, and be sure that it comes right over the ear-piece if a wave is required.

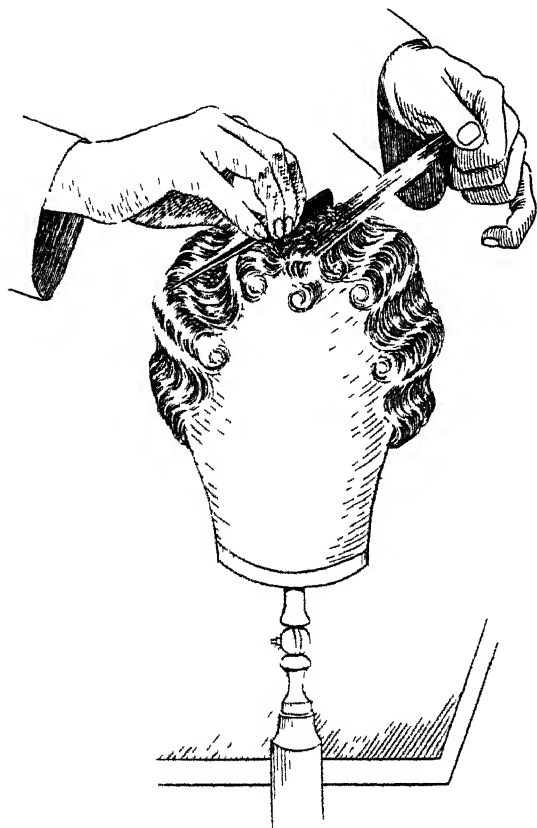


FIG 368 "POSTICHE" DRESSING  
Showing method of back-combing for final dressing out

there. On the other hand, if a fluffy appearance is required, put the ends in curls and hold them with pins. The curls also must fall or be put in *pli* right by the ear-piece. If this is not done then, when dressing out, the wave or curls will be either too low or too high.

To hold the waves in position, use pins only. The use of tapes is not advocated, because they generally leave a slight mark, and are inclined to harden the wave. For a full transformation, however, tapes are necessary, but then only for use at the back, where, if they are not used, it is very difficult to keep the various parts together upon the block.

Continue waving fairly low down the back of the transformation, and curl the ends as previously

explained. Then begin curling the short hair in front, but place the curls so that, when combed out and pressed, they will run automatically into the wave already made. Thus, the operator is able to feather and soften the waves upon the face or forehead. Sprinkle a little more water over the transformation, and then put it into the *postiche* oven to dry.

### 2. The Dressing-out the Transformation After the First "Pli"

After the transformation has been water-waved and put into the oven to dry, the next very important thing is the actual dressing-out. There are one or two methods of doing this, but the one about to be explained is the best. It is true that it takes a little longer, but the result is far superior in artistry and naturalness, and is the style recognized by all the leading *posticheurs* of London and Paris.

After having taken the block out of the oven, let it cool for about five minutes. Remove the pins and comb the hair well through. Then take a tail-comb and lift up a part of the hair along the parting, the divisions of which should not be too thick. Take the hair well on the slant towards the opposite side, and back-comb or fluff it rather strongly near the roots. (See Fig 368.) Then gradually lessen the back-combing, or fluffing, as progress is made towards the points. Sprinkle a little water upon the back-combing—a little spray answers the purpose very well indeed, great care, however, should be taken not to soak the hair, which should only be damped. Take another part exactly the same as before, and proceed on identical lines until the end of the transformation is reached. Now start on the other side of the parting and work down, but do not omit to sprinkle the back-combing of each individual division with a little water. Then continue round the back. Here one, or perhaps two divisions will be sufficient, unless the operator is dealing with a wig, when the divisions should be taken down practically to the nape.

There is no doubt that after this procedure has been gone through, the handiwork will have the appearance of anything but the correct result, but after combing it softly over the top to smooth it, push and press into position with the fingers the waves it is desired to have emphasized. Great care should be taken not to comb out too much of the back-combing. Then, again, use one or two large pins to hold the waves down round the edges, as the transformation will now have a tendency to spring away from the block. Leave the hair at the parting well raised, as hair upon the human head never grows flat from the parting, but always has a tendency to have a raised appearance. Then push the transformation into position all round, adjust it with a few pins, cover with a veil, and put it back into the oven for a few hours.

## WAVING THE HAIR

Perhaps an explanation as regards the back-combing of the hair would not be out of place. The object of back-combing and damping the hair is to raise the hair all round and give it the appearance of natural growth. The short hair around the roots curls, owing to fluffing and dampness, and no matter how much it is brushed and combed afterwards (when thoroughly dry), it will always have that springy light effect so much sought after by the lady who wears *postiche*.

When the transformation is dry, take the block out of the oven to cool again. Remove the veil and all the pins, and comb through every piece of hair so that no back-combing remains. Put a few drops of brilliantine on to the palms of the hands, and apply all over the transformation, or wig. Take a small brush, also with a touch of brilliantine thereon, and brush over the transformation carefully. Comb and brush the hair backwards, next push it forward, and finger the waves into the position and style required. Comb out the curls in front, and comb them into the waves, pulling the cheek waves a little forward only upon the temples. This gives the desired feather effect on a good *postiche* dressing.

When this is done, fasten the ends of the transformation with pins upon the block, again adjust the shape with the tail-comb, and put a veil or net over it for the final heating, replacing it in the oven for

roughly half an hour. At the end of this period take the transformation or wig from the oven, remove it from the block, and it will be ready to be put upon the human head. If a transformation is set in this way, it will never appear flat, and it will always retain its softness even until the next re-dressing.

An alternative method of dressing-out, which is quicker, but which is not so good, in so far that the hair retains its softness for only a little over a week, is carried out as follows. The transformation is back-combed in much the same way as in the first method, but the hair is not damped, the waves being simply combed, adjusted, and put into position.

Place a veil or net over the transformation, and put into the oven for about ten minutes or so, after which period it will be ready. Do not comb it out afterwards. Leave the back-combing in, otherwise the transformation will be inclined to sink perfectly flat. Only just comb the top layer of the hair nice and smooth, for in clean work it should not be possible to see any fluffy hair whatsoever. If a transformation or wig has to be dressed and waved very quickly, the use of methylated spirit in place of hot water is advocated. This will save at least half the time for drying. But, in such a case the *postiche* must be dried in the open air and some smell from the spirit will persist. This is a standby method.

# SECTION VI

## HAIR STYLING

### I. MODERN COIFFURES

#### INTRODUCTION

THE student has now become acquainted sufficiently with the art and technique of hair styling to be able to copy the *coiffures* that follow with a full understanding of their design and method of construction. It is intended at this stage to present a number of *coiffures* selected for their suitability and value in technical efficiency. The student will note that styles have been designed for all kinds of people and for all sorts of occasions. There is the simple, practical style, the more intriguing designs and various other styles between these two extremes. One indication is of paramount importance and that is that each style has been created for the individual person. There has been no attempt made at complicated styles merely for their affectation. There are, however, a few which have been designed for presentation or exhibition purposes and these have been appropriately mentioned as such.

The greatest inspiration to the hairdresser has always been the "back ground" to the prevailing conditions and "atmospheres" in which he has lived. By this is meant that, as with artists in other mediums, he has "sensed" the feeling of his surroundings and this has made itself felt in the outcome of his work. A close simile is that of the dress designer, and if one were to look back at the fashion plates of the last fifty years or so one would see how the trend of fashion has unfolded. One would note that over a certain length of time there would seem to be a period of very little change, except for very minor variations on a general theme. Then there would seem to be a sudden and almost complete change, such as the extreme lengthening of a skirt, or sleeve, and then for another period this would seem to prevail until yet another violent change was made, perhaps in the introduction of new colours in materials and extremes in dimensions. In fact, the "new" fashions would seem to recur in more or less definite cycles.

The same could be said concerning hair styles, and there is no doubt that the definite changes in *coiffures* have coincided with those of dresses! These changes have been brought about by, and owe their origin to, events and customs that may have been discovered after many hundreds of years. The Tomb of Pharaoh

of Egypt, when opened, revealed objects which were eagerly utilized by fashion designers and proved to be the foundations of numerous "ideas."

All forms of art, notably sculpture and painting, have proved to be a deeper source of inspiration throughout the ages than perhaps any other field. There is one maxim, however, which must always be obeyed and that is the definition of the style in as simple a manner as possible! Whatever the trend of hair styles may be, the student must always aim at an economy of "line," so that the angles of the dressings are not lost in a complicated series of bits and pieces. The greatest sources of tuition are the various Academies in different parts of the country, where one is taught the correct methods of dividing and curling and is able to see the star stylists at work. Here the different techniques of the manner of cutting, setting and dressing may be compared and followed. There is a vast source of useful knowledge at these Academies, at which the student would do well to attend.

One outstanding feature common to all the hair styles is that in most cases the hair is short and well tapered to within limits of one inch to seven inches in length, it will be mentioned, where necessary, the exact length of the hair for any particular style. In most cases the hair has been permanently waved, not necessarily for the occasion, but as the usual practice of the particular models, some of whom have sat for more than one dressing—evidence of the versatility of the modern permanent wave! In other cases the hair, although not being necessarily naturally wavy, has, nevertheless a certain amount of pliability which enables it to be moulded into the shapes depicted, a fact brought about by the shaping of the hair in its preparation.

As the theme for the modern fashions of hair styling is for short hair, it has been proved that this implies no limitation to the scope for varied designs. The techniques which have been developed over the past few years in cutting and curling have opened the door to the possibility of innumerable combinations of ideas in manipulation and setting. This, together with the development of permanent waving, which has made tremendous strides in the fields of reagents

## HAIR STYLING

and techniques, has given the hairdresser fields for his, or her, creative ability which had never before been envisaged. The work of young students to-day would have been absolutely foreign to their counterpart of twenty years ago! But there is one feature lacking to-day among all stages of hairdressers and that is the art of dressing the hair after it has been set. The hair styles shown on the following pages are examples of dressing out on the shorter lengths, and should act as a standard to which the ardent student may well aspire.

A study of the contours of the heads in ancient Greek sculpture and in the paintings of some of the old masters would well repay the time spent, but the student may well inquire what is the best way to utilize what he sees!

First of all the student will select his "object" for inspection by its appeal to him. That is a great criterion by which to judge the appropriate mediums for study, then the student should note the angles of the movements of the hair and the relative proportion of one section to another, so that the balance of the *coiffure* is maintained. Make a few sketches and notes, and before trying out your "find" on a model, try to work out, in theory, how you are going to plan the head for transforming the "inspiration" to the modern trend of fashion. The one important object to keep in mind is the simplicity and direction of the movement of the hair, which is, after all, the most vital thing of all. But it is your own interpretation of what you have seen which will give you the greatest pleasure, as actually you will be researching and experimenting by yourself and for yourself.

This is where one can feel thankful that one is a hairdresser and has such a handy medium on which to practise one's vocation.

Each hair style is described so that students may follow precisely the method of construction, and the actual setting of the hair is depicted in diagrams which show very clearly where each and every curl and wave is placed. This is also accompanied by a written explanation of the details involved so that students may know not only where to place the curls and waves but which position to be in when making them! This is quite an important thing and has been found to be of great assistance to students, as by standing in the correct position the angle of the hands for holding the hair is thus acquired.

In some cases a piece of *postiche* may have been utilized for a particular dressing, either for its ornamental purposes or for its foundation-forming qualities. This will be found mentioned in the description of the dressings involved and the piece of *postiche* described. In most cases the hair will have been dressed without the use of ornaments, unless the dressing is for a formal occasion when some hair ornamentation is required. One other fact is worth mentioning and that is the adaptability of the modern styles to certain changes. For instance, a day dressing may be very easily converted to an evening dressing by brushing and combing and, of course, the addition of a plait or other form of additional hair, as and where required. This is another important feature of dressing hair and students are well advised to practise this converting of one style to another within the confines of the original setting.



# THE ART AND CRAFT OF HAIRDRESSING

## No 1. THE MODERN SHINGLE

This dressing might well be described as the modern interpretation of the shingle. The all-over length of the hair is no more than three inches, with perhaps an extra half inch at the sides. The hair at the nape of the neck is cut down to the shingle shape, and is graduated to the nape without the use of clippers, this is to ensure a soft effect which is essential to the balance of the dressing.

Unlike the technique of setting used in the days when the shingle was the prevailing fashion, this kind of dressing depends mainly on correct curling. This, naturally, can be achieved only on hair which is very finely tapered. In this case it is short, so great care must be taken in the shaping so that there are no stubby ends standing up whilst the wet hair is being set.

As you can see this dressing is really lovely, and easy to look at because, styled for the suitable client, it has a naive beauty of its own. Although this is not a sophisticated style, in the sense that it is soft, it certainly has its own attraction in the way it fits close to the head and in the feather-shingled shape in the back of the neck.

*The Pl.* Form a right side parting well over to the side of the head so that you get a broad shape at the top. Go to the back of the head and make another parting to correspond with the first, this should give you a nice wide section of hair which you proceed to curl in a clockwise direction. It will be a great help if you part about five sections with parallel partings to the front, and form your curls row by row. Curl by picking up each strand with the end of your tail comb, and, making the curls in this uniform manner, proceed for about four rows with each curl going in the same clockwise direction. Pin the curls flat and make sure that they are small and tight.

Now go to the right side and, standing well behind the head, place an upward moving wave as shown in the side view diagram, and on the second crest place three clockwise curls. This should give you a full wave before the three curls, the crest is held with a few pins running in line with the wave.

Now stand to the back, and divide another strip of hair parallel with the first, and divide this into four, or perhaps five, as your head may necessitate, and form into clockwise curls. It is necessary to do a third row which will be well behind the ear, but it is not necessary to have more curls in this section than

in the section immediately in front. Make certain that all curls are tight and firmly pinned.

Move to behind your client's left shoulder and set the hair at this side to correspond with the right, observing the same principles of pinning the crests and forming small tight curls, but in this case your curls will be anti-clockwise to balance the right side. When you have formed the first two rows on this left side, stop and comb all the back hair horizontally across the head and form, first an upward moving wave, then a downward wave followed by an upward crest, which should be just to the left centre of the back of the head. The ends of this crest are then all curled in an anti-clockwise manner, and pins once more are placed along the waves. All the remaining hair between this row and the left side is taken up and curled neatly and tightly in the same anti-clockwise direction.

*Dressing Out.* The dressing out in this style is really easy and quick to accomplish, this speed of dressing will impress your client, because in such cases when all the small curls are being formed the client will quite often pass the remark that it seems to be a fussy style since there are so many curls. You can let her see that it is only doing so much careful ground work in the foundation of these small curls which enables a quick brushing through. When you tell her that this is all she need do she will be more than pleased to have such an attractive *coiffure* requiring so little attention on her part.

Apply brilliantine over the entire head, and brush the sides thoroughly towards you from your position at the back of the head, just leaning a little over to the side which you are treating. Comb the top hair well up, slightly towards the left eyebrow.

It is not strictly necessary to maintain the right side parting unless you think it more suitable to the client. Press the vertical wave across the back and see that it is impeccably neat; you will thus emphasize the curliness of the top and sides.

The last remaining thing to do is to put down your brush and comb, and with your hands held in a "V" shape, that is with the butts together and your fingers pointing outwards, press the hair from behind in towards the back of the head and gently lift the side hair upwards, and the top hair a little more. This will give you the full effect, tapering towards the nape of the neck.



FIG. 369. THE MODERN SHINGLE

This Shingle Shape combines elegance and practicability. Note the side and back view details, showing how the back hair is taken across horizontally

# THE ART AND CRAFT OF HAIRDRESSING

## No. 2 COMPACT PAGE BOY

A more compact version of the page boy bob has been utilized here to compensate a long neck. The sweeping movements of the sides and top blend with the slender shape of the back, which is balanced almost symmetrically, except for the movement produced by the flat top piece. This forms a shell-like shape on the right side.

The front of the hair is about six inches long and at the nape of the neck about five inches, whilst at the crown and below it is nine inches long. This, remember, constitutes a "long" hair style, and proves that any requirement for longer hair at the front or nape is almost abnormal.

Other important features of this dressing are the large sweeping waves at the sides, accentuating the length of the roll, which show from the front of the face. By placing the waves as shown in their proper position the illusion of length is added to the back hair. These are points which it is advisable to remember when designing this kind of style on a client whose hair is not as long as she would like to have it.

*The Ph* Form a left side parting and then section the top portion which is combed back and a little to the right, at which side you should be standing. Form a shallow crest, with the remainder of the hair moving to the right. You may place a few pins along this crest, then take up all the ends and form them into one large anti-clockwise curl, which is shown in that view of the dressing. If the hair is too heavy to form into one curl you may utilize two curls going in the same direction.

Now go to behind the left shoulder, and comb this side hair upwards towards you, and form a crest at the slight angle shown. On this, with the aid of your tail comb, lift up the top quarter section and form it into a clockwise curl. Repeat this on the lower three sections to complete the first row, and place pins along the crest for emphasis. Now divide the hair for the second row of curls, which are formed the same size as the first row but in the opposite direction, which will be anti-clockwise.

Now to the right side of the head and treat this as you did the left side. Here you must exercise care not to disarrange the large top curl which has already been set.

Go to the back of the head, comb all the remaining hair down towards the neck. Go a little to the right side and form an anti-clockwise curl, roughly level with the layer of curls of the back row. Now place the next curl immediately below this; these too should be flat to the head, and also the third one which will be in line with these two.

Now go to the left side and curl in a similar manner,

keeping your three curls in line and flat to the head. This should leave you with a centre section which is now lying straight before you. Take the right third portion of this and form an upstanding curl as shown, and place your pins so that the circumference of curl is pinned to the roots at the nape of the neck.

Now take the central portion, curl this similarly, and you may now place a small piece of cotton wool between these two curls and at the right of the first curl formed. Then take the third portion which remains at the left of the centre one and form this, too, in an upstanding curl, you may place a little cotton wool on either side of this, then all three curls will remain upstanding.

*Dressing Out* Comb all the back hair down and continue whilst forming the three upstanding curls into an under-roll. Take the three curls behind the right ear and brush them over the left hand, making an under-roll of them. Do the same thing to the curls behind the left ear, and then apply a little brillantine to the whole of this roll and the crown of the head. Back-comb right round this roll and reform smoothly over your hand, always keeping the upstanding rolls well back into the neck, the top-most curl of each is pinned slightly towards the centre, so that the inverted horse-shoe is maintained, as shown in the back view of this dressing.

Now go to the left side, brush all the curls lying above the ear over your hand, forming the reverse curls into a large wave. Place one or two pins in this to secure it whilst the right side is attended to. This, too, is brushed backwards, merging all the curls into one large piece, and then you will be able to reform them into an upward moving wave and a large downward moving wave. The whole is then brillantined and smoothed over, with the end pointing out into a curl.

Take the back section and divide this into two or three parts and back-comb each portion. Finish by smoothing over the left hand, bringing into play the large curl of the front. This should lie immediately above the first crest of the right side.

The left side is now returned to, and you lift it over the left hand and shape the ends of it to form another wave, with the lower portion formed to complete the curl as shown. Whilst at the back of the head the end of the right side piece is treated similarly, and the lower portion of this, too, is formed into a curl, you may now place pins under these end portions to hold them flat to the head.

Finally finish the dressing by re-arching, if necessary, the upper end of the back page boy roll so that it fits the head as shown in the drawing of the back of the dressing.



FIG 370. COMPACT PAGE BOY BOB

A dignified dressing for the tall woman. Reversed curls at sides and three upstanding curls forming the under-roll are the features of this style

# THE ART AND CRAFT OF HAIRDRESSING

## No 3. MODERN POMPADOUR

A shapely front is designed here without a parting, and whilst not strictly Pompadour it nevertheless differs from the usual dressing of this nature. In this case the hair is about five and a half inches long at the front, four inches at the nape, and about seven inches at the crown.

This is an ideal dressing for day wear, and it can be very easily transformed for evening wear, simply by combing the back hair together so that it does not show from the front. If you cover that portion of hair in the picture with your hand, you will see the effect thus formed. In this particular instance the back hair has permanent wave left only in its ends, and therefore no attempt has been made to form this part into waves, but in order to utilize the remaining wave in the ends the sloping crest at each side points down towards the nape of the neck. This forms a wide and shallow "V," and results in an oval shape for the back of the head—most suitable for this particular lady, because if this back hair had been combed straight down and curled at the ends it would have given a very heavy appearance, which was not desired.

There has been no attempt made to force curls or waves into the sides, and they have been dressed as shown in order to offset the deep shapely wave in the middle of the head, with their ends formed to give a nice dip pointing towards the middle of the forehead. A small strand of hair has been brought out from the end of the middle section and allowed to re-form in a curl which gives a balance to the dip.

Your attention is particularly drawn to the movement at the side of the head because, as there is only wave left in the ends, they have been shaped with all the side hair forming into a large open flat curl.

This is a bright and attractive dressing and will suit women of all ages and tastes.

*The Pl.* This is a simple *pl.* The top section, which, shown in the picture, is formed as you see by standing at the back of the head, combing the front hair towards you to form a slight crest, leaving the ends of the hair pointing towards the right side of the head. Along the crest lift up in turn three equal portions of hair and form them into anti-clockwise curls. Place some pins along the crest to add sharpness and then, from your same position at the back of the head, form three more curls behind the first row, going round in a similar direction.

Now go to behind the left shoulder; section the side piece, which extends to about an inch beyond the back of the ear, and comb this whole piece up towards you; form it into a large clockwise curl, seeing that the ends of the curl are well pinned.

You may place a few more pins to hold the temple hair flat and close, this will give you the slight crest which is necessary.

Stand behind the right shoulder and take up the right side piece and form this as on the left.

All the back hair is now combed straight down, and standing to the left of the head you form a crest, starting immediately below the wide circle of the side piece, continue this to a little way above the bottom of the ears, but of course in the centre of the neck. You now take up the ends with your tail comb and form them into clockwise curls, continuing from end to end of the crest, and place pins in it. Then move to the right side of the head and place a similar crest at the same angle, and curl the first row in an anti-clockwise direction and pin along this crest.

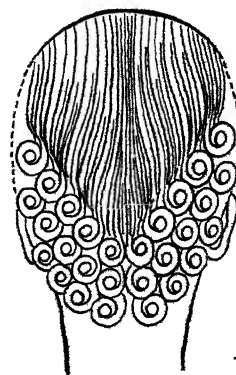
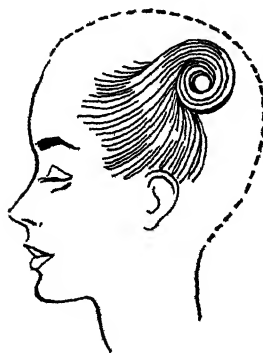
Proceed to curl the remaining hair at the back of the neck, but do so as shown in the drawing, that is, comb all the curls in the same direction each side.

*Dressing Out.* To dress out apply a little brillantine to the back of the head and comb all this hair straight down, and you will find your "V" shape crest forming by itself. Now thoroughly brush and comb all the curls and add a touch of brillantine to them. Pick out the tips with the tail comb or *postiche* brush and finish off each one very lightly.

Stand at the back of the head and lift the front section of six curls, brush them well over your hand, and then divide into two or three sections and heavily back-comb each. Heavy back-combing is necessary as a heightening effect is wanted. Smooth this section over your hand and form the ends into a wave, the dip of which is feathered with a hair pin or tail comb, so that it goes beyond the hair line and bends towards the middle of the forehead. Lift out one thin strand of hair from this end and it will form into small, light curls which will lie nicely in position as shown.

Now go to behind the left shoulder, take up this side piece and brush it over your hand, divide, heavily back-comb, re-form over the hand, and leave the end of the curl well pinned. You may pin this carefully so that it lies flat to the head, particularly the part in front and above the ear. For emphasis to the front you may lift out another strand of hair from the end of the top section on the left, and allow this to form in a large light curl, which will give a nice balance to the dip over the hair line.

The right side piece is back-combed and dressed once again, keeping the curl nicely pinned. All that remains now is to go to the front of the head and lift the curls so that they lie partly over the ear and just show sufficiently to suit the face of your client.



*El.*

FIG 371 THE MODERN POMPADOUR  
A style easily adopted for evening wear



# THE ART AND CRAFT OF HAIRDRESSING

## No. 4. SEMI-EDWARDIAN

This style is of a semi-Edwardian type, but is slightly exaggerated at the front for suitability to demonstration or competition work. Its small neat shape at the back is very effective and serves to accentuate the front, with its high upstanding disc-shaped coils. The back curls, too, have been lightly dressed to form rounded snail-like curls rather than the more usual shape of curl.

To dress for day wear, obviously, the front would be flatter and the curls a little more springy, but the student is invited to study the formation of the wave which runs from the nape right up to the top of the waved piece at the side. This wave forms a feature of the dressing, and with those high upstanding curls gives a sculptured effect. Considering the height of this side wave, you can appreciate the conspicuous effect this gives to the dressing. The left side is shaped close to the head, joining the curls which fill up the crown, and gives even greater contrast to the height of the front.

*The Pl.* The setting for this particular style is more simple than may be imagined from the dressing. All the curls are rather large and, although they are large, they should be formed into compact shapes. This is essential, otherwise the dressing would not stay in position for very long. Although the dressing is high it must have a foundation of tight curls.

Divide the front section by forming a parting on either side to about four inches deep. This section is then formed into one row of curls each of which goes in a clockwise direction. Your best position for forming these curls should be well to the front of the head. The curl which is over the end of the left eyebrow is slightly smaller than the others in this row.

From behind the left shoulder comb all the hair up towards you from the ear, well round to the nape of the neck. Form an upward moving crest, then a large wave, followed by a downward moving crest. Then form four large clockwise curls on this crest, and place pins along to hold the wave in position. The hair beyond this row is also formed into large clockwise curls, and you now go to the left side.

Standing behind the shoulder, comb the hair back, and up, towards you, and mould the wave along the hair line at the neck so that it meets and fits into the wave which you had already placed when setting the back. Place large clockwise curls on this crest, behind the left ear, and place pins along it. All the remaining hair is now curled into large tight curls, which may vary according to the thickness of the hair.

*Dressing Out.* Apply brilliantine all around the hairline, on which is based the large wave, go to the front of the head and comb that section of curls upwards over your hand towards you. This is then divided into about four sections and well back-combed down to the roots. It is then slightly brushed over the hand, and the waves are formed with the ends resting lightly over the right eyebrow. Take out two curls which will be on the right of the waved bang and brush them upwards, divide them into several sections and brush well together over the hand. You may find it necessary to back-comb very heavily in order to get the upstanding effect. When you have got this, apply a little brilliantine, smooth over, and with the aid of some long hair pins this can be held in position and the right side is attended to.

Stand behind the left shoulder and comb the front two curls, and those above them which you can see in the drawing of the right side of the *pl.*, well brush over the hand and heavily back-comb underneath, so that you get this piece standing up nearly as high as the front upstanding curl. Smooth the back hair upwards, and as you work round to the back of the head move your position more to the front. Smooth the hair upwards and form each large curl back into position, but do see that there are no gaps between.

Now go to the right shoulder and brush and comb the left side of the head towards the back. Merge this carefully with the remainder of the curls on the crown. All the curls should be back-combed and dressed so that they stand upwards, and the emphasis will then rest on the two upstanding movements of the waved bang.



44.

FIG. 372. THE SEMI-EDWARDIAN

The waved formation which is the base of the dressing is shown in the detail sketch (top right)

# THE ART AND CRAFT OF HAIRDRESSING

## No. 5 THE DUCK-TAILED POMPADOUR

The feature of this style is the Pompadour front, which, although conforming to the normal conception, differs slightly in the formation of the centre top of the head. As can clearly be seen in the picture, this hair stands up boldly. This effect is formed with the use of rollers, which periodically gain favour with hair stylists in every age and every country of the world. As with every other technique, the use of rollers must be taken seriously, and the hairdresser must give himself time to accustom himself to their uses. They can be used for forming waves, curls, rolls, and in fact practically every conception of shape in hair.

A study of the *pli* for this section will show the rollers closely wound at the top front of the head. There are many makes of rollers manufactured, and although they differ slightly from each other, the important thing to consider when setting is the diameter or thickness of the roller in relation to its length. The actual design is a matter of one's taste and custom. The writer prefers the type as illustrated.

Note, too, the shape of the hair at the back of the neck, which is combed towards the centre, with a very sprightly movement of wave with the ends of the hair forming a soft line into the point of the neck. The important feature is that the hair is cut to practically the normal length for shingling, but perhaps a little bit fuller at the very nape. The remainder of the hair is not more than four inches long on the crown and front, and about three inches at the sides.

*The Pli.* With the hair wet and combed well back, stand behind the client and make two partings, roughly three inches apart and about four inches deep. Now lift up the front section for the first roller. This section should be about three-quarters of an inch in depth at the thickest point. Comb the hair upwards and away from you, which will mean pointing towards the front of the client, and place the roller in position at the very tip of the hair, which is held taut and wound down tightly and firmly to the roots and pinned in position. Make sure that the roller is firm, because once the others are in place it is most difficult to make any re-adjustments, probably resulting in removing them all and starting afresh. On this top section you may have used one roller more or less than is illustrated. This will, of course, depend on the thickness of hair, size and shape of head, but it is that portion that matters. Now go to the side of the head, make a parting about one inch below the edge of the rollers and about three inches in length and place another roller in position there, and another at the other side of the head. This should now give the top of the head in *pli* as in the first drawing. Before doing the sides make sure that this section of the hair is in proper proportion.

Now the sides are wound on rollers in a similar fashion, but it must be emphasized that each section of hair is held up at an acute angle away from you and then the roller is wound, coming in a downward direction. The reason for this is that, when it comes to dressing out, the whole section will dress smoothly and evenly without any gaps or marks, which will be left by the rollers if the hair was held at a normal angle of 90 degrees from the head. When both sides are completed the back hair is then combed across from one side to the other. This, of course, will depend again on the head which you are setting, but in this particular instance the movement goes from right to left, so that the writer stood on the left of the client, combed the hair straight towards himself, and struck out the waves in a general manner. The short hair at the back of the neck was ignored for the moment. Now all that remains is to pick up your sections for curling in the formation that the waves will take, and then finish off the short hair at the back. This, when combed into position, should be firmly held with pins or clips so that it does not become disarranged when the net is tied into position.

*Dressing Out.* After removing all pins, rollers, and clips, apply a little lubricant and brush the whole fold of the front section towards the back. You should find when rollers have been used that back-combing is hardly necessary, but keep the motion of the front piece well brushed until you get the hair forming into that loosely-looking curled effect which rather resembles the ram's horns! To emphasize this perhaps a little back-combing will be permissible at the very end, to obviate a too evenly balanced effect. In this case the asymmetrical line is more becoming. Brush the side hair back and form your waves, either above the ear or just covering the top, as you wish. Then pin along this front section and brush through the back hair in the same position as when you put it in *pli*. Then from the back of the head gently comb the duck-tail piece into position.

The essential part about this dressing is its flippant lightness. This difference, although very slight, is nevertheless a marked difference from the hitherto usual smoothly dressed waves. To ensure this pick up each section of hair and club the tips with your scissors. Do this along the crest of each wave and you will find that the tips of the hair will just stand up that little bit, as shown. Remove any pins which may have been used in the front dressing, and lightly smooth out the front, taking care to maintain the off-balance look on the front.

Incidentally, choose a lady of medium height and good-shaped head and well-formed hairline for such a style, for the obvious reasons indicated.

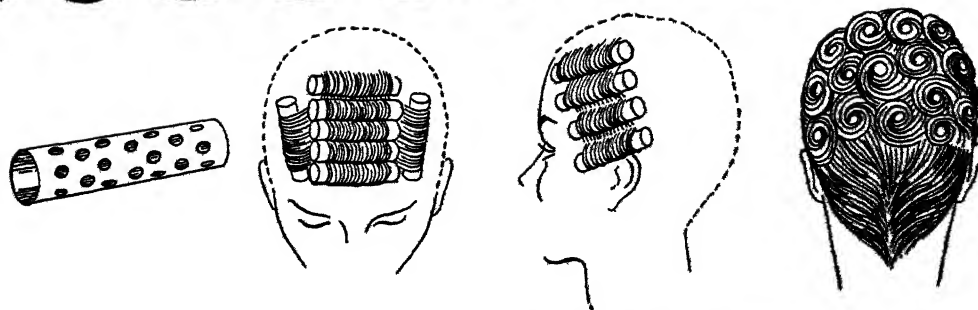


FIG 373. THE DUCK-TAILED POMPADOUR

# THE ART AND CRAFT OF HAIRDRESSING

## No. 6. D'ÉLÉGANCE

This dressing may be termed a style "d'élégance," most suited to the lady with a fair skin and brunette hair. The style is original, outstanding, and becoming. You will notice that it is bold, simple, practical, and is a dressing which is not to be confined to the demonstration or competition field. This gives a golden opportunity for the student to try out his artistic taste in the use of ornaments. This front will lend itself to the use of ornaments, especially when one considers that the dressing has been executed on black hair which had a beautiful gloss when finished.

*The Phi* The *phi* is very simple, but the direction of the curls must be placed with the utmost care in order to achieve the angle, line and balance of the dressing.

First divide a section of hair as shown on the top of the head, and standing behind the right shoulder, form a shallow crest which should move over towards your left arm, on this crest place five fairly large, round curls which are pinned tightly. This crest need not be definite, it is more of a bend in the hair.

Now go behind the left ear and, well behind the head, place an upward moving crest which should run in line from the front bend of the ear to above the left eyebrow, form a nicely rounded wave with another crest moving downwards. The lower part of the wave should be sitting directly above the ear. With your tail comb carefully lift up large portions and form them into anti-clockwise curls, with a fourth one placed immediately behind the left ear on the hair line.

Now go behind the right shoulder, and place a wave to correspond with the left side but, this time, the wave had just a little less curve. On this you place three clockwise curls, the lowest of which is level with the top of the right ear. Now place another row of curls in similar direction immediately behind the first row.

Move a little to the front of the right shoulder and return your comb to immediately behind the left side

section, comb this hair well up towards you, so that the line of the hair forms a diagonal from the lower left to the upper right side. Then place a row of curls which should lie roughly vertical on the crown of the head. Now all the hair behind this row, and the right section, is curled round.

*Dressing Out* Deal with the top curls first. Brush and comb these through, and back-comb them heavily to form a very light-looking roll, this is then broken up into three parts, each of which is shaped into shell-like curls which should lie as shown in the dressing—that is, with the centre curl a little behind those on the side. Remember, that if you are working on dark hair a dressing of this nature should be well brilliantined.

Now go to the left side and comb all this side up over the hand, keeping the wave in shape, you may back-comb heavily the portion where the curls are, so that you get a nice, bold looking, side piece.

Go to the front of the right shoulder, and brush all the back hair up, towards you, in the same direction as you set it. Merge this hair into the right side front, and then change your position to behind the right shoulder. Comb the right section towards you, back-comb the curled portion, and then revert again to the front of the shoulder and gather all the back hair up to join up with the outer surface of the side. This is then brilliantined and smoothed over the hand, one or two combs are placed under this section to hold the back hair up firmly, without any fear of distortion.

To achieve that large curl above the crown, carefully lift out a wide strand and allow it to fall into a curl at the angle shown.

Last points to remember are that the side pieces are pinned close to the head, near the tops of the ears, and are allowed to spread well out to give a bold, crisp shape to the face. You may finish the tops of your sides to fit, according to the features of your client.



FIG 374 A STYLE "d'ÉLÉGANCE"



# THE ART AND CRAFT OF HAIRDRESSING

## No. 7. DEMONSTRATION DRESSING

A dressing more suited to demonstration, or competition, work challenges the artistry of the student who has any aspirations towards the greater heights in his chosen profession. It would lend itself admirably to lightly-coloured feathered ornaments. Delicate blues and pinks on blond hair would give a most artistically coloured effect.

*The Pl* Form a low, left side, parting. Stand level with the right shoulder, comb the top hair immediately across the head towards you, and lift up four sections, which are curled in clockwise direction, roughly corresponding with the main parting on the other side. Below the first three curls, from the forehead, follow up with two more rows of three curls, each going in the same direction. You should now have a strand of hair left, which should enable you to place another three curls in reverse direction.

Go to the left side of the head and reproduce the other three rows of curls to correspond. Now take a strand of hair from behind the last row of curls on the right side of the head, and comb this straight up to form into a curl next to the end curl of the top row, and in like direction.

Return to the left side and take up a similar strand of hair, and comb this upwards to form the end into an anti-clockwise curl, which should come just a little above the top row of curls on the left hand side.

Now go to the back of the head and form the hair horizontally across, from left to right, take the upper half and form this into two large clockwise curls. Then, going farther to the back of the head, lift up two sections of hair immediately below and form them into clockwise curls. The hair at the hair line immediately behind the right ear is lifted up and combed into two small anti-clockwise curls, which are then followed down the hair line by two curls in clockwise direction, as shown in the back view of the head.

The hair on the hair line behind the left ear is combed into three small clockwise curls, and the remainder of the hair in this section is curled in anti-clockwise direction.

*Dressing Out* Deal with the top section first, stand to the right of the head, smooth and comb the top of the hair towards you. Lift up the four curls and divide this section into two or three parts, heavily back-comb from the roots to the tips of the hair, and re-form over the hand into a very light waved piece which rests neatly on the top of the head. Two or three pins placed in an upstanding position will hold this piece in position.

From the back of the head, take hold of the two

rows of curls immediately below the top section, and comb them upwards over the hand, merging them into one, then divide them into three sections, back-comb and lightly brush them over the hand to form the palm-like curled wave, as shown in the right side of the dressing. You now take hold of the lower curls on this side, brush them well, divide them and back-comb. Then re-form them over the hand, but this time you bring your hand well over the side of the face and form the wave over the hand and, holding it in the teeth of your comb, remove your hand and gently allow the wave to lie close to the head. You may place a few pins along this wave and then deal with the strand of hair immediately behind this section.

This piece is combed well up, back-combed at the roots, and allowed to re-form. The left side is similarly dealt with, but as you are working check on the other side to see that you have good balance. Don't forget to place pins in the waved pieces whilst the back hair is being attended to.

Apply a little brilliantine to the back hair before dressing. Stand a little to the front of the right shoulder and comb the two large upper curls into one, back-comb lightly, and re-form over the hand by brushing the hair towards you, allowing the ends to roll under and the tips of the hair to form a curl at the end of this roll. Pin the top part of this roll flat to the head, so as to emphasize the roundness of the shape. Now take up two larger curls which were almost in line with the upper two curls just dealt with, and from the same position comb these two into one, back-comb them, brilliantine and smooth over the hand with your *postiche* brush, forming them into a large bold coil, with its open end lying close to the open end of the previous roll on the right of the crown.

Now, from behind the left shoulder, brush towards you all the small curls behind the right ear, and then, at a point below the middle of the lower coil of the back, place your hand firmly and brush all the curls behind the left ear (except the two larger curls which are closest to the lower two curls of the right side of the crown), flatly across the head, so that you have a cup-like shape, with its ends forming a feathery wave behind the right ear. The two curls, which you may do from this movement, are then lightly combed into one, and then back-combed and broken up into three light curls, which should appear to be merging above the rim of the cup-like shape at the back of the head.

All that remains now is to check on the balance and details of your dressing.



FIG. 375 A DRESSING FOR DEMONSTRATION AND COMPETITION WORK  
*Top right* Note the cup effect at the nape of the neck

# THE ART AND CRAFT OF HAIRDRESSING

## No. 8. THE BROKEN FRINGE

A delightful dressing, preferably for fine hair, especially of the lighter shades. The model in this instance had hair of that description, and an effort was made to create a style which would give the hair a nice compact effect. But care had to be taken to avoid over-curliness, which so often happens when an attempt is made to do something substantial and long-lasting on fine hair. The hair was cut to an average length of three and a half inches down to two inches at the back hair line. Of the dressing the important detail is the curved frilled fringe effect just over the right eye, which in this instance gave the head a nice, rich, abundant look.

*The Pl.* As this lady had normally worn her hair with a left side parting, and a definite change was desired, the section of hair through which the parting would normally have passed was taken and four rollers placed in position. From a position behind the head all the hair was rolled back and each roller was secured in place with a pin. At this stage there was a row of rollers placed across the section where the parting normally was. Then, moving to the right of the head, another roller was placed in position close to the end of the front roller. Three more rollers were placed in position behind this one, so there were now four rollers along where the parting was, and another four going along the front hairline. Returning to the back of the head, three more rollers were placed in position, again with the hair coming towards the back of the head. The top section was now complete. The sides were then curled on rollers as shown in the *pl*, with the hair drawn at an acute angle upwards from the hairline. At the back of the head other rollers were placed diagonally behind the last roller of the first row and finishing behind the right ear, as can be seen in the sketch of the *pl*, with the remainder of the hair curled as shown. This may be continued as reverse curling, or all the hair curled in one direction, as desired. The important thing, however, is that all the curls should be placed clearly in position, tightly and cleanly formed, for, as stated, this is accomplished on fine hair, which must have strong root curl if the light abundant look is to be won. If you are using a setting lotion which has a slight stiffening effect on the hair, it is better to wet each section as it is dealt with. You should avoid constantly wetting the hair with this type of setting lotion, because, apart from irritating the client, you can cause a sediment from over-saturation. Working in this way is effective, time-saving, convenient, and comfortable.

*Dressing Out.* A good stiff bristle brush is needed here. From the back of the head commence brushing where those first rollers are placed over the former

parting, and then continue to brush either side until the whole of the front hair is brushed well back. Now add a little dressing to this part and repeat the brushing, but this time a little more gently. Now with your comb go over this part again, and you will find the waves falling into position. If there is any unevenness or looseness it can only be due to the rollers not being tightly in position. Try and get the waves running from the hairline towards the back of the head in a continuous Pompadour formation. Place pins along the sides of the head and through that section on the normal parting side. You will now realize the reason for placing these rollers directly over where the parting used to be. This was to force the hair into a compact body, which would remain together without splitting up for quite a considerable period of time. Leave this front section of hair and then deal with the back. You can put some dressing over the entire back of the head and, standing at the right, comb the hair diagonally towards you, that is from the left top of the head lightly to the bottom of the right ear. A nice style indicated here would be placing the rolled section into a strip of waves surmounted by the tight curly formation below and to the left of them.

Now return to the front of the head and deal with the section of hair which forms the broken fringe, in this case above the right eyebrow. Standing in front of the head on this side, divide off the portion as shown, lift it well up and brush it over the palm of the hand towards you, firmly and compact. The beauty of using rollers is now apparent, as you can change the direction of the hair one way or another very confidently. You may find, especially if rollers are new to you, that this needs a little more patience than you may normally be prepared to sacrifice. But it is worthwhile and very satisfying. Persevere by brushing the hair over the flat of your hand until you get this waved section taking shape, then let it lightly fall on to the front head below the hair-line, and with the end of a tail comb, or a pin, just spread the ends round into that crescent-like shape. It may be necessary to cut some ends off here. This can be done prior to the final touching up and end dressing. Remove all pins and, if you have done this on fine hair, then perhaps a little lacquer would be a practical suggestion. It need hardly be added that if the head on which you are working was normally parted on the other side you should reverse the method of placing rollers in position. But it must be emphasized that whichever side the parting was the row of curlers must occupy that position. If the normal parting was on the right-hand side, then obviously the broken fringe would come over the left eye.

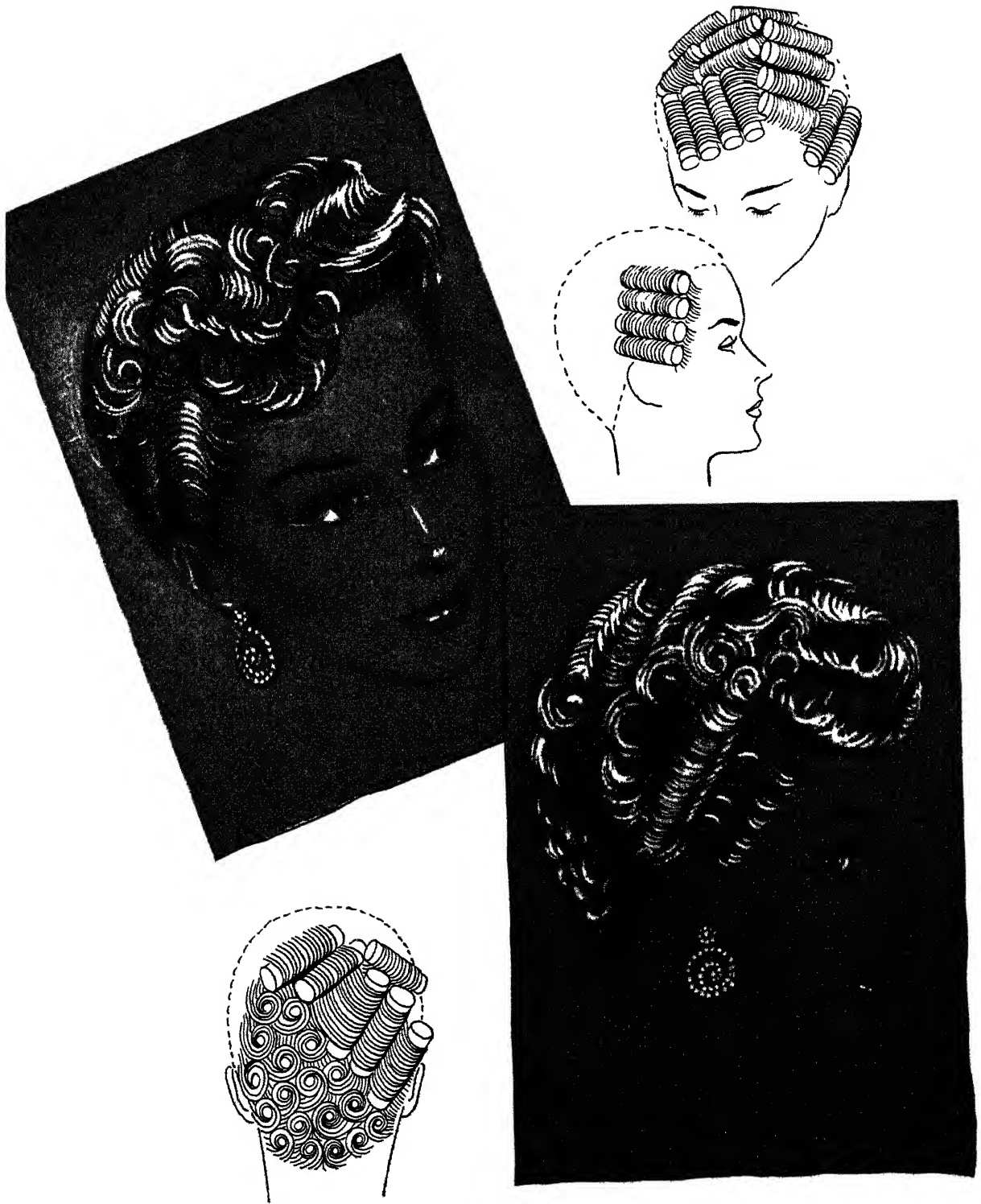


FIG. 376 THE BROKEN FRINGE

# THE ART AND CRAFT OF HAIRDRESSING

## No. 9. "LONG HAIR" DRESSING

Here is an example of dressing long hair in present day fashion where the client is agreeable to the front hair being moderately short compared to the extreme length of the back.

The back hair is dressed in a unique manner, with two large disc-like curls at an angle, apparently joined by a common stem. The whole of this back is designed to give the effect of an ornament comprised of the wearer's hair.

*The Part.* With a parting running across the top of the head from the side, divide the long hair of the back from the short front hair. As you do not need the hair to be wet at the back, it is advisable to place a towel over this portion, whilst the front hair is being damped with setting lotion.

Divide a front section with partings, roughly over the centre of each eyebrow, and form a crest so that its wave moves into a clockwise direction, on this place four clockwise curls, and behind place another row of curls in the same direction. Pin the crest for emphasis.

The left side is dealt with by dividing down the centre, and making three anti-clockwise curls on the front section by the hair line. Another row of curls in the same direction immediately behind it will take up all this side.

Go to the right of the head now, and treat this in a similar way to the left. Pin your curls firmly. The back hair is left, but it is advisable to comb it down straight, apply a net and dry.

*Dressing Out.* Stand behind the head and take up the whole of the top front section in the hands. With your tail-comb divide this into about three sections, with partings running parallel to the front hairline. From your position at the back of the head back-comb each section, smooth the whole thing over your hand, and spread it out so that the left end tips well down to a little below the parting separating the left side. Allow the ends to form themselves into a wave, and with your back-combing this should have an arch-like effect when completed.

You may apply a little brilliantine over this section, and lightly re-brush it over your hand to re-form into place. Place a few pins behind to hold it in position.

Before the side pieces are attempted the back should be dealt with, because the sides have to lie over the hair of the crown in the back dressing. Brush the back hair straight down, apply a little brilliantine to achieve a nice gloss, and with the hair held in your left hand raise this to a point level with the crown of the head. Brush the top and side hair into the full length held in that position.

With your tail-comb form two partings either side of the centre of the back of the head, so that they

roughly form a triangle with the nape hair line as a base. This portion of hair should now be left to hang down, and a strand of hair from each side is brought across, one over the other, and held by one or two hairpins. With a little brilliantine on your *postiche* brush, you may smooth all the hair on the top circumference of this back, to procure a shine right to the centre of the piece.

Lift up the lower central portion, hold it well up on top of the head with a hair grip or comb, whichever you prefer. Now take the strand of hair lying on your left, which is the end of the section of the right side of the head, and twist this around the upstanding central portion of hair. Keeping the twists tight and neat, allow the ends to join the main switch.

Now the left side of the head, which will have its ends lying towards your right hand, is dealt with. These ends are smoothed and bound round the central section once again, immediately over the centre. You must be very careful here not to disturb the underneath hair. You may place pins or split-teeth combs in the hair on either side of this central roll-like effect to hold it close to the head, and you are now left with the long tail-like piece standing up from the head. This is divided into two parts, each of which is lightly and carefully back-combed, and the two curls are formed, the one on the right lying a little above the centre of the sausage shape in the centre, and the left curl lies above the right, giving you a very interesting back dressing. These two curls are held in place with invisible pins.

Finish off the sides, and take the right side first. Brush it well through, divide it into two or three sections, according to the thickness of the hair on which you are working. Back-comb heavily and stand over to the left side of the head, smoothing this section towards you over your left hand, this will hold the hair upright from the side, that is, its ends will be pointed straight up at you. From this position gently let the hair fall into its wave, and you will get this bold, ribbon-like twist, which is then held with one or two pins in the end curl, but do see that the hair underneath this is smooth and cleanly combed.

Having finished this, go round to the right side of the head and brush that left side up towards you similarly, and allow this side to drop, but in this case you do not allow quite so much wave to form, because we want to get the end curl half finished in a clockwise manner to cover the tip of the end of the front section, this gives an intriguing effect, and with some invisible pins being employed will set in position.

With side pieces of this nature it is usually necessary to apply a little lacquer, and, as in the case of all lacquered heads, do be careful not to overdo this.



FIG. 377. "LONG HAIR" DRESSING

*Detail sketch* Ends of central stem ready to shape into the two flat curls



# THE ART AND CRAFT OF HAIRDRESSING

## NO. 10. THE BOW

For a sweet and sophisticated effect the Bow appears to be the very thing. This is an unusual dressing, and the student may feel rather afraid to attempt it, but the effect is not achieved by any complicated manipulation of the hair, it really is a straightforward dressing.

The Bow itself consists of three curls, and the back consists of two. Of course the hair must be fairly long, but no more than about nine inches. This dressing has been used for demonstration purposes, and has always been well received. Since then, on several occasions, it has been reproduced for clients who have found it most suitable for a "special occasion."

*The Plt.* Divide the head into two sections by forming a parting across the head, running from just behind one ear to a little behind the other, in other words, this parting will be a little beyond the curve of the head. This is shown in the drawing of the back view of the head in *plt*.

Comb the back hair down and stand behind the head. Divide a section about two inches wide, on which you form the central curl of the Bow. This must be formed perfectly round, and not too large. From your position you can comb up the left section of the hair, which will be that between the first curl formed and the back parting, comb this hair well up towards you, and form the ends into a large clockwise curl. Pin this down, and then pin the hair immediately behind the hair line flat and close to the head, which should allow the hair behind this to maintain a certain amount of fullness.

Move to the other side and take up the right portion, which should match in size and quantity of hair that on the left, this is formed into a large anti-clockwise curl, to correspond with that on the left.

The back of the head, although very simple, must nevertheless be set with great care—remember it is the simple effects that require and demand the greatest care. Divide a piece behind, and to the top of, the right ear, to a depth of about two inches, comb this hair away from the head and comb the remainder of the back into one piece, and form that large clockwise curl close to the head and a little to the right of the centre. Although in this case only one curl is shown on this section, you may use two, or perhaps three, if the hair on which you are working is of a thick or very coarse nature.

The right section, which you had combed out of the way, is taken up and combed from the back cleanly across the section of hair first formed, and is stretched over and formed into a clockwise curl, lying alongside the first one. Before placing on a net, see that the hair of the front of the head does not become disarranged.

*Dressing Out.* Before commencing you will need

three split-teeth combs handy. Go to the back of the head and apply a little brilliantine across the whole front leading up to the curls.

Now take the right section, lift this up and divide it into about three parts, and heavily back-comb each. Then place one of the split-teeth combs holding the hair close to the head. Now from your position the hair which you should brush smooth and flat is then turned away from you, that is, the ends move towards the front of the model and are allowed to rest just in front of the central curl, to give the bow-like shape. When this is achieved it will be advisable to apply a little brilliantine to that strand, smooth it out, widening it at the centre, seeing that this portion is well balanced on the head, and hold it in shape with some long hairpins, whilst the other side is attended to.

Now, the left side is taken into the hand, divide it, back-comb, another split-teeth comb is placed here, and the process is repeated as on the other side.

Before you touch the centre curl check on the hair around the hair line, and see that it is not too flat against the head. With the tail end of the tailcomb, or perhaps a hairpin if you wish, raise the hair gently away from the scalp, so that the roundness from the side view is achieved.

Now comb the central portion of the front of the head smoothly towards the curl. Take your curl in your fingers, leaving the two ends of the large side curls lying close together, which you may secure with one or two hairpins. Take this central curl, which should have been tightly formed, back-comb it only a little, brilliantine it, and let it re-form to its position, but at this stage the curl will be upstanding, and its ends should tuck underneath in two pieces joining from the sides. To secure the shape place some hairpins or grips inside the Bow, so that they hold either end and the central curl, in one. This is a very effective way of holding the shape in place. See that your shape does resemble a Bow, when you are satisfied with this you may apply some light lacquer to the front.

The back of the hair is very simple. Draw the upper curl, which is formed on the right hand section, away from you and apply some brilliantine to the back, smooth this portion, place a comb somewhere where it will be hidden by that over-lying strand when it is replaced. Now take that curl, back-comb it, and get it really round and clean, hold it in position by a carefully concealed pin or two, and take that right section in your hand, apply a little brilliantine, brush it smooth and clean. Back-comb the ends and shape the curl, so that it spreads nicely and cleanly, and lies in the position as shown in the back view of the dressing.



FIG. 378. THE BOW

*Detail sketches* (left) Showing the back section of the hair in profile; (centre) Showing a long thick curl either side of a smaller one

# THE ART AND CRAFT OF HAIRDRESSING

## No. II. NEW COXCOMB

The length of hair for this kind of dressing need not be very much more than seven inches. The same length of hair can be used for the more curly type of dressing, but in this case it has been worked up well towards the top of the head, to give a sophisticated dressing without being too hard on the eye.

*The Phi* Stand at the back of the head and section the top portion of the hair shown in this view. The object is to get four clockwise curls almost in the centre of the head.

Go to the side of the head and, with your tail comb, pick up the front quarter of this section and form it into a large clockwise curl, repeat this until the entire section is thus curled. Now go behind the left shoulder, and comb this section of the hair well up and towards you, and form a full upward-moving wave, and then a downward moving crest, behind which you place four anti-clockwise curls which should, in themselves, form a line sloping from the top of the head towards the back of the ear. Place pins along the crest of this side piece, because the front wave plays an important part in dressing out the sides.

From behind the right shoulder repeat the same dressing as on the left, once again firmly pinning all crests, seeing that your curls are evenly placed and the hair evenly distributed.

The back hair is set in two parts, the upper right, and the lower left and centre. The upper right section is combed over towards the left in a large arc. Form three anti-clockwise curls, sloping so that the lowest of them lies with its centre immediately over an imaginary line running across the head from side to side. With this as your guide, you should have the correct angle for these three curls.

Now, standing immediately behind the head, comb the remainder of the hair, behind the left section, downwards, and then move a little across to the right and lift up this lower left section towards you. Place three anti-clockwise curls running parallel with the first row previously mentioned. The hair immediately behind the right ear and below it is combed towards the centre of the head, and is formed into large and small clockwise curls which are pinned flat and close to the head.

*Dressing Out* Stand to the left of the client and behind the head, take up the top row of curls in your hand and brush the hair smoothly over it. Divide, back-comb each section, and smooth the entire portion over the left hand, forming an upstanding wave. Apply a little brilliantine and smooth over with the *postiche* brush. Place some invisible pins into the

hollow part on the top of the head to hold it up in position, and with the tail of your *postiche* brush lift out four or five light curls as shown. You may hold these curls in position with one or two invisible pins, whilst the sides and back are being attended to.

We now deal with the back of the head, leaving the sides until later. Standing behind the left shoulder, brush the top section well over towards you and comb smoothly into the position in which the hair was set. Now go slightly to the front of the right shoulder and brush and comb the hair behind the left ear up, towards you, taking in also the two curls which lie just off the centre of the nape of the neck. Now apply a little brilliantine to the remainder of the back hair.

Go back to the position behind the left shoulder, and, with the left hand firmly holding the top section in place, you brush the lower hair severely up and over the left hand, this should form itself into a long, deep wave.

Once again comb the outer layer of hair over the left hand, and then make a division, which should give you a large upper section and a smaller lower section. Move across to the right shoulder, take the upper section in your left hand, and with your *postiche* brush smooth over this, forming the ends of the hair underneath, and the lower end, into a curl which will give you that leaf-like finish. Treat the lower portion similarly, and then fix into position with one or two smoothly-placed invisible pins.

Now the left side of the head is combed, divide into two or three parts, each of which should be fairly heavily back-combed, the outer surface smoothed, and, tucking the ends of this portion under the hair, you may take the top-most portion and form it into a curl which should lie just below the end curl of the large top Coxcomb. See that you securely pin the lower portion of this side, which should be just above and behind the left ear, with a pin which will hold it close to the head.

Brush the right side through, divide it as before, back-comb and smooth over the left hand, observing the same principles as for the left side, but in this case the top curl is finished off a little lower than that on the left, and the ends of the back are pinned underneath—but with a portion roughly above the centre lifted out and allowed to re-form into a curl which should lie in the position shown. Pin securely in position a little behind and above the right ear, and with your tail comb now go to the front of the head and gently lift out the upper portion of each side, to emphasize the boldness of the top and the fineness of the angle for the sides.



FIG. 379. THE NEW COXCOMB  
*Detail sketches* (centre) Section of curls to form the Coxcomb, (right) Planning of the curls for the back of the head

# THE ART AND CRAFT OF HAIRDRESSING

## NO. 12. THE BULL'S EYE

Although the demand for short hair styles is ever present the need for variation in line and contour is all the more necessary, one feature of which is the ability of short hair, between two and four inches long, to lend itself to as many different shapes as can be devised by the artist

In the construction of this dressing two main features have been introduced which give it a personality of its very own! The sides of the hair have been dressed back to beyond the ears, so that a deep close fitting wave lies at a nice angle from ear top to temple, this accentuates the full curly effect of that portion which spreads to a little beyond the forehead line at an angle dipping slightly over the left eye. Looking at the head from the front this has a very becoming appeal, and it may be varied accordingly to suit your client

The back of the head has been treated in a less orthodox manner, but its purpose has been justified both from the artistic and practical aspects. In the first place the hair radiates from the central "Bull's Eye" to reach out in a circle of frothy curls reminiscent of a monk's crown! Apart from the visual effect, the fact of the hair being spread out thus has resulted in an extra fullness of curl to substantiate the sides and top front of the dressing. This will prove of immense assistance to a client, in keeping that fullness at the front of the head in shape

*The Ph* Stand to the back of the head and divide the portion for the top. In your same position pick up thin strands of hair and form them into small tight clockwise curls. These curls must be small and firmly shaped, so that when they are dressed they will give that fullness required. They should extend from one end of the eyebrows to the other, and if you wish to dress this to dip over the client's right eye, then place your curls in an anti-clockwise direction, pointing slightly towards the right eye

Move slightly to the right side of the back of the head, and form a crest from the top centre of the right ear, so that it inclines slightly towards the forehead line. This will give you the appropriate position of this crest, on which should be placed three anti-clockwise curls. These must be carefully formed in order that they form into a waved movement when combed out later on. Place a few pins along this crest, so that it is emphasized and held in position whilst the two rows of clockwise curls are placed into their appropriate position. These curls must be as evenly placed as possible; the student is strongly advised to see that in each, and every, curl the hair is kept compact and is not allowed to twist in the fingers whilst being formed, rather the hair should be held and wound as though it were a strand of ribbon

Now move to the other side of the head and set this to correspond with the right. To do this you occupy your position a little to the back of the left side of the head. Place your crest at a similar angle to the right side. Before attempting the first row of curls, check to see that the left crest is at the same angle as the right. When you are satisfied about this, you place your first row of curls in a *clockwise* movement, and the following two rows in an *anti-clockwise* direction, observing the same principles as before

Stand at the back of the head and form a horizontal parting, which passes through the centre of the crown, and then make a shorter parting at right angles to this, so that it cuts the longer parting at the centre of the crown. Now form another parting immediately below and in line with the upper parting, so that you now have two partings—a horizontal and a vertical—which cross each other on the centre of the crown. From this formation it is more simple to get that even radiation of the hair from the crown. With these crossing partings you will have four sections, which are dealt with singly, and you will get the radiation equal all around the circle

Now all that remains is for the hair at the ends of this circle to be curled in a clockwise direction, but each must be of uniform size and with an equal amount of hair. Tightly curl all the remaining hair at the back of the head and neck, so that the hair on the right goes in clockwise direction and that on the left in an *anti-clockwise* movement. Fill in all the remaining curls at the sides in the proper direction, according to the side on which you are attending

*Dressing Out* This is simple to accomplish if these directions are adhered to. First go to the front of the head and with the end of the comb break up all these curls very lightly, so that they incline toward the right eye. Now take a brush and go through the sides with comb and brush, forming the curls into waves. Stand well back of the head and move your brush and comb toward you, and the wave will form itself at the place where the curls change their direction. Each side is treated in the same manner, and the crown is then dealt with. Go to the back of the head and re-comb the radiating hair from the central point of the crown toward the outer circumference, breaking up the curls all around. Now comb the curled hair at the back of the neck upward, giving a nice light frothy effect. To finish off, apply a little brillantane over the head, smooth the crown hair and lightly break up all the curls around the head. This will give you a lovely effect which will be most pleasing.

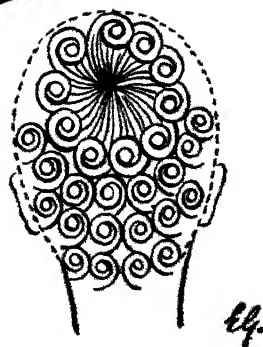


FIG. 380. THE BULL'S EYE

*Detail sketches: (right) Curls radiating from the crown of the head*



# THE ART AND CRAFT OF HAIRDRESSING

## No. 13. THE "MODERNE"

The close fitting, smoothed dressing is one which is always admired in all ages, as it contains a certain degree of taste and always looks well groomed. The contour of this dressing is simple and neat, and yet has its own particular appeal in the movement of the back, with curls and pearls arranged to complement one another.

*The Part* Form a right side parting, which should be in line with a point a little past the centre of the right eyebrow away from the bridge of the nose. Stand to the left of the head, slightly behind, comb the hair towards you and form a row of three clockwise curls, at an angle which would give you a line, if continued, reaching to the edge of the left eyebrow. From the same position, place another row of curls parallel with, and the same size, as the first one.

Comb the hair at the left side of the head back towards you, and form a crest, running from the ear to the position of the lowest curl of the back row of the top. On this crest you place four clockwise curls of equal size, and place pins along the crest to give definition. Now form a row of clockwise curls, five in number, the top one being just a trifle higher than the one in front of it, and the lower one roughly half way down behind the left ear.

Leave this, and move over to the right side of the head, which is dealt with in similar manner to the other, but here you may find the right section slightly smaller than the left side owing to the low parting. You place your crest and curl in a similar manner, but you will probably require one or two curls fewer than the other side. This will in no way affect the balance of the dressing, as will be seen later when the dressing out is done.

The back of the hair is combed inwards from the sides and curled as shown in the drawings. You may vary the angle of the back curls a little to suit the particular head on which you are working, but the important feature which must be adhered to is the cleanness of the hair coming from the hairline behind the ears.

*Dressing Out* Stand just behind the client's left shoulder, and brush and comb the back hair towards you. Then move a little more to the side of the head and brush this hair slightly upwards, and smooth

that hairline down the back of the head. You will find that the ends break up into curls by themselves, and it is just as well here to give the ends of the hair in this portion a certain amount of free play. Take a comb, ornamented if desired, and place the first one roughly in the middle of this portion near to the centre of the back of the head. This will give you a good foundation from which to finish this back curly effect.

Move to the other side of the head, and comb the hair behind the left ear upwards towards the back curls, and secure this with another comb to match the one previously referred to. This will ensure the close fitting of the back. The centre of the nape of the neck is held in position by a further comb, which should remain unseen, or by the use of hairpins. As you can imagine, a third comb showing here would ruin the effect.

Roughly from your same position, turn to the front of the left side. Brush this hair well up and back towards you, so that the curls form themselves into a nice big wave. This is boldly shaped, by the use of back-combing where necessary.

Moving to the front left of the head take the top portion of six curls, brush them over your hand towards you. Divide this portion and back-comb, so that you get a feathery wave which gives a dip between the eyebrows and rises slightly at either side. Pin this into position, seeing that the end nearest you nestles snugly next to the curl which forms the top of the left side piece.

Now pass round the back of the head to the right hand side, and from a position slightly behind the right shoulder brush the hair over your hand, shaping the curls into three waves, back-combing if necessary, to produce a similar shape to that on the left side. You may now remove any pins which you had in the front bang, apply your brillantine and finish off neatly and smoothly. The next thing is to see that the curls at the back of the head are securely held, with pins if necessary, and that the combs are holding the hair firmly in position.

This is an admirable type of dressing for evening wear, and can very easily be converted for day wear, simply by sweeping the back hair further across the head to merge into the back side pieces.



FIG 381. THE "MODERNE"

# THE ART AND CRAFT OF HAIRDRESSING

## No. 14. FORWARD MOVEMENT

This is an adaptation of the semi-Edwardian style, allied to the more modern trend of the forward movement of the side piece. On a head which requires breadth at the sides this particular movement has proved itself to be most successful. It has the added advantage of emphasizing a wave movement at the front view of the head. It is a true example of composing and modelling hair to suit the particular individual, without resorting to well-worn out-moded formulas.

*The Ph* Stand to the left of the head slightly behind, and comb a vertical crest as shown. With your tail comb lift a portion of hair about one and a half inches below the parting which lies along the left of the head, this piece is formed into a nicely rounded curl in clockwise direction. From the same position lift another portion of hair, roughly the same amount as the previous curl, but if anything a little less, and this is to be formed into a curl going in the same direction as the one above, and now, the remaining piece is lifted up in the same way and curled in a like manner.

Place pins immediately in front of the vertical crest to emphasize sharpness. Form the parting, as shown, behind this first row of curls. This portion of hair remaining is to be formed into three clockwise curls, but in this case you stand a little more to the front of the head, this will ensure the smoothness of the piece. Before leaving this side check on the roundness of the curls, making sure there is no distortion due to faulty pinning.

Stand to the right of the head, divide off a section roughly six inches from the front hair line with another parting in similar position as that to the left. This will give you the amount of hair needed for the top formation. Take two sections of hair and form the first one, which is nearer to the forehead, into a well-shaped anti-clockwise curl. Now the second piece is lifted up and held slightly towards the front of the head, and also formed in a similar direction to the front curl.

The lower part of the section is curled similarly, once again making sure that the curl feature from the front is commenced with the hair held in the direction of the forehead.

Now stand a little more to the back of the head, keeping at the same right side. Strike out a vertical crest to correspond to that on the left, observing the same care and attention when placing your curls which, in this case, will run in a vertical movement. This one row of curls will be sufficient, as we shall see that the hair immediately behind this will be covered when the back hair is dealt with. Place pins in the crest for emphasis, as directed for the other side.

Stand to the front right side of the head, and comb all the back hair up towards you, and form the slight waved movement in the same direction as shown.

From the same position, lift up the piece of hair which comprises about one and a half inches of this section, and form your curl in anti-clockwise direction. Take the portion immediately below this curl, and in line with the crest formed, and place the second curl, which is in similar direction to the top one, and which should lie to the side of the crown of the head.

Now take the section of the hair immediately below this curl, in the same direction as the other two, and then very carefully take up the remaining piece and form the curl in the same direction again, and pin along the crest of the wave.

You should now have one section of hair remaining between the row of curls just completed, which comprises the back of the head, and the front row of three curls of which the right side is composed. This remaining section is divided into three, and a like number of curls are formed in an anti-clockwise direction.

*Dressing Out* Deal with the left side first. Stand behind the model in a similar position as when you set it. Comb the whole piece of hair up towards you, apply a little brilliantine and divide the whole into two. Hold the front section and back comb slightly under it. Now take the rear portion and back-comb on top of the hair, this will give you smoothness when completing the movement. It is then formed over the head and broken into a wave piece which covers the left side of the head from parting to ear. You may give a final finish to this with the *postiche* brush. Having formed the wave, place a few pins along it to secure whilst dealing with other parts of the hair.

For the top section, stand to the right of the head just behind the client's shoulder. The whole of this piece is back-combed as one, and held in the hand, and an elastic band is placed over the hair and pushed well down to the head as near the root as possible. Now spread this piece of hair around, which should procure for you a flower-like confection, which tilts a little over the right side of the forehead.

From your same position, comb the front two rows of curls into one, back-comb fairly heavily along the top layer of this section, push the piece over the head roughly in the same position as the left side, placing one or two pins to hold this, while the back hair is combed towards you in the same position as when it was set. The whole of these four curls are shaped into one. There should be no back-combing necessary, and the whole piece is shaped into a shell-like movement, as shown in the sketch.

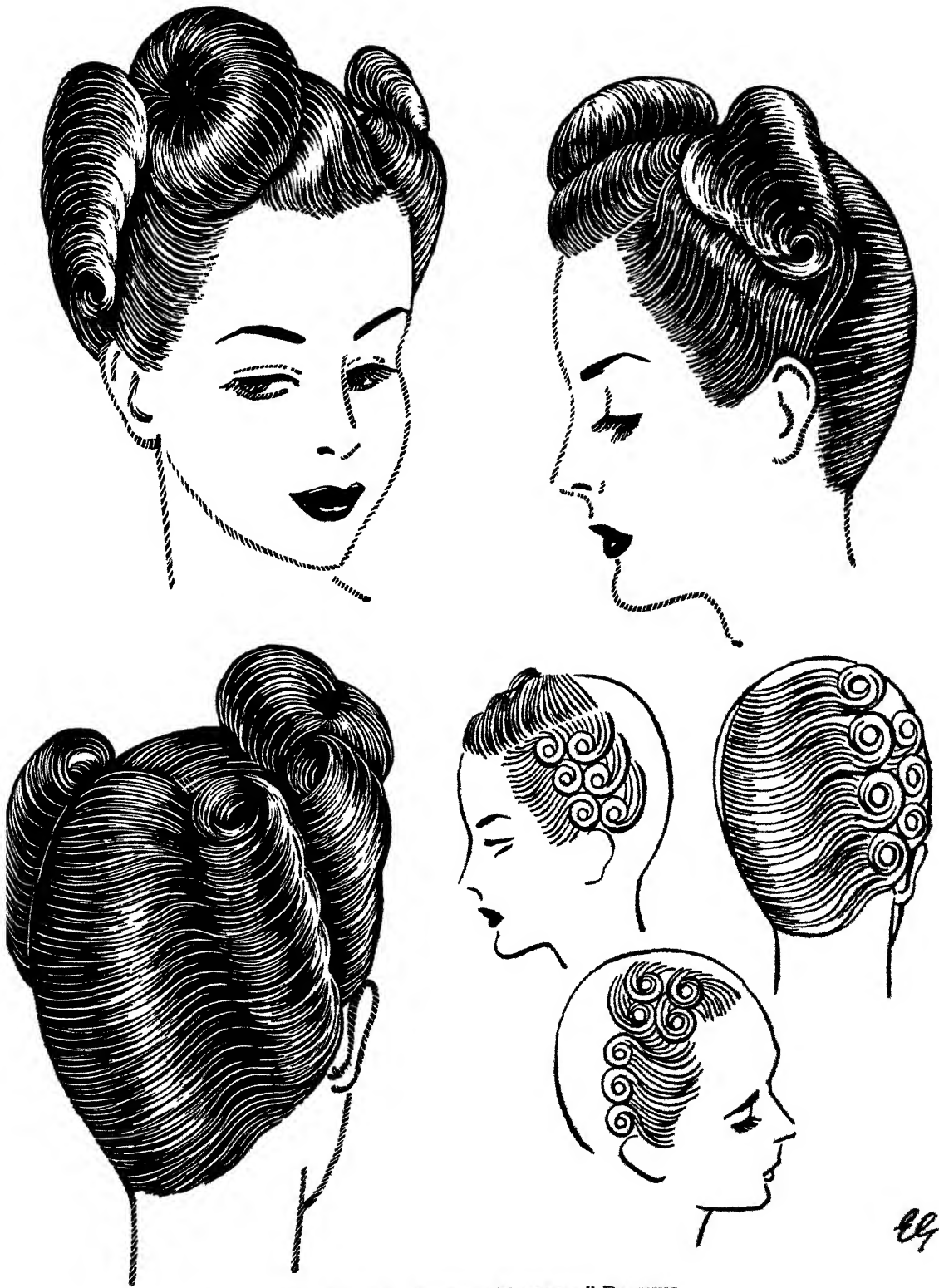


FIG. 382 THE "FORWARD MOVEMENT" DRESSING  
*Detailed sketches:* (left) The side section curled; (right) The back hair set into the waved movement,  
 (bottom) Showing the top hair curled for the flower shape

# THE ART AND CRAFT OF HAIRDRESSING

## No. 15. TRAFALGAR

This particular hair style is refreshing because it is fashionable, pleasing, light and becoming

The inspiration for this dressing is derived from those favoured by Horatio Nelson's Officers

It is amazing, when one has seen such hair styles at different places and times, how they emerge to the forefront of the mind when creating and designing. It is hardly necessary to say how important it is to collect and tabulate fashion plates of all periods. The younger student, especially, would do well in his spare time to go around to the various art galleries and museums, in order to see as much as he can of the various phases and developments of hair fashion from times when the first woman became hair conscious. Needless to say, a notebook and pencil are essential.

This dressing is an example of such inspiration. Too often in the past have students spent their time in over-doing the exotic styles, without any consideration of the deeper and truer foundations of the art of manipulating hair. One never knows when one will be called upon to execute something original and may feel lost for ideas and devoid of inspiration.

*The Ph* Form a left side parting to lie just beyond the centre of the left eyebrow. Stand to the right of the head and comb all the hair down towards you. Form a section by making two partings, one running four inches from the front of the head along the first parting formed and roughly five inches deep, which should almost correspond with the main parting on the left.

Now form a very shallow waved movement in this top piece, and form the ends into two fairly large anti-clockwise curls, place a few pins along the movement of the wave. Now continue your parting down to a point just behind the left ear, and, moving more to the back of the client, form a crest which should be roughly in line with the jaw, in other words it is at a definite angle. Now, with your tail comb, lift the top major section of this and place a large clockwise curl, the remaining portion is similarly dealt with, and pins are placed to emphasize a crest.

The right side is now dealt with. From a position slightly behind the left shoulder place a crest in similar direction to that on the right, and here the two curls are placed in an anti-clockwise movement to correspond in position to the other side. Divide a strip roughly two inches wide, running from the top main parting down to level with the bottom of the ear. Stand directly behind the head, carefully lifting up each piece of hair and forming it into nicely shaped anti-clockwise curls. In this case four curls were

sufficient, but whether you have one curl more or less may vary according to the head on which you are working.

Now return to the right side, and from behind the head divide and curl a section similar to that behind the ear on the left-hand side. The remaining back section of the hair is combed down. Shallow waves are formed, the first moving to the left of the crown of the head, and the second moving to the right, finishing with a deep crest pointing towards the left. Below this crest place one row of three anti-clockwise curls, and then two clockwise curls at the left, one below the other, and below the first row of three curls a row of two curls is placed in the same direction as those immediately above them.

*Dressing Out* Stand in a similar position to that in which you started the *ph*, that is to the right and a little behind the client. Lift up that top section of two curls, comb it well through and back-comb underneath. Spread it out over the hand and with a comb form it into a large rounded wave, with its end pointing in a line level with the forehead. Place two or three pins in position to hold this while the right side is dealt with. These two curls are combed back into one piece. Back-comb from underneath the portion of hair and form into a wave similar to that of the top, but in a more horizontal position, almost covering the ear, but leaving the lobe exposed. Pin this hair, too, and then go to the left side.

Lift up these two curls, comb them into one over the left side, and once more form them into a wave which points in the same direction as that on the right side, seeing that balance, shape and size are maintained.

Go to the back of the head, comb the central wave section straight down, apply a little brillantane, replace the waves and press the curls lightly and gently into position. Back-comb if necessary, to emphasize the lightness.

Now we deal with the section of four curls which should be behind the wave on the left side. Take the first curl, lift it well up and back-comb, wind it round with your *postiche* brush, and replace it so that it remains round and thick-looking. Treat the other three curls similarly. Take care to see that there is no gap between the front wave and the curls behind.

Now we go to the right side of the head and treat these four curls in a similar manner, by back-combing, smoothing and replacing as before.

When you are satisfied with your shape, remove all pins which are showing and make a final check on your balance and line.



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FIG 383 THE "TRAFALGAR" STYLE



# THE ART AND CRAFT OF HAIRDRESSING

## No. 16. GRECIAN CONTOUR

This dressing is definitely of the sophisticated type, and will suit the tall woman admirably. It has a Grecian contour, and this fact is added to by the scroll-like effect of the two large curls on either side of the crown. This has been inspired by the ancient Ionic Column which figures prominently in Greek architecture. Such a dressing requires no ornament, its simplicity is its own appeal.

*The Part* From a position behind the head comb all the hair well back and part the hair in the centre of the head. The centre parting calls for absolute accuracy, otherwise the whole effect from the front of the head will be lost. As in the case of this model with clearly defined forehead line, this centre parting contributes greatly to the planning of the style.

On the right side of the head a large deep wave is formed, which covers the area of the side of the head to just beyond the back of the ear, place pins along the crests of the wave, and moving more to the back of the model, take the top section of the hair and form a large round anti-clockwise curl. Repeat this with the remainder of this portion of hair, which will give you three large curls all moving in the same direction.

Now deal with the left side of the head, which must be set in precisely the same manner as the right side. After placing your wave, compare it with the former side to ensure perfect balance, shape, size and depth. When you are satisfied that both sides of the head are perfectly similar, you then proceed to form three large curls which, on this side of the head, will move in a clockwise direction.

The hair from the crown of the head is all combed down, and the object now is to place curls at the back of the head in order to comb out, as in the dressing. This is achieved by standing a little to the left of the back of the head, combing the right side of the hair up towards you, and forming a sufficient number of curls which will move in anti-clockwise direction, an important point here is to see that the hair from the hair line behind the ear is smoothly combed.

Now move a little to the right of the back of the head and place a similar number of curls on the left side which, although going in the same anti-clockwise direction, appear to be going in opposite rotation.

Before placing the net over the head give a final check to your curling, because on this kind of dressing accuracy is of paramount importance.

*Dressing Out* When you are satisfied that the hair is thoroughly dry remove the net and the pins, take a little brillantane on the hands and pat it all over the hair. This will enable you to work cleanly.

We will commence with the right side. Comb the waved and curled portion of the hair over the left hand

(unless you are left-handed), and brush thoroughly, getting the hair into a more or less straight line, with a waved impression showing. Now place pins in a row, forming a line down the side of the head a little behind the ear. This will hold this section in place whilst the same is carried out on the left side of the head. At this stage see that all the hair along the centre parting is smooth and clean, and that the angle of hair immediately in front of the head is the same on either side of the parting, this is a very important feature as it is the first thing which meets the eye.

Now you should have the sides and front of the head in a half-finished stage, and we now deal with the back hair. Stand directly behind the head, lift up the whole of the back section of the head, comb and brush this hair well through with a movement of your brush and comb coming directly towards you. In order to get the thick, and bold-looking curl roll at the back, you must back-comb accordingly.

Move a little to the left of the head, gather the whole of this hair with the thumb and forefinger of the left hand, and with your *postiche* brush smooth the hair from the hair line behind the right of the ear towards your hand. Now smooth the hair behind the left ear and brush it well up over the hand, and, by tucking the ends in with the assistance of your tail of the *postiche* brush, form the roll so that it acquires a horn-like shape, with its base flat into the nape of the neck and the curl broadening very slightly until the top of the scroll is reached. This top curl should be very wide and almost flat to the head, you may place pins inside to hold this in position. Re-smooth the hair which lies towards the roll behind each ear, and on the right side you may place pins to hold the roll flat and tight to the head.

Now for the final touches which give this dressing its appeal. You should now have your head looking finished at the back, with the horn-like roll in position, with two fairly large tail-like strands of hair crossing over each other at a point above the top of the roll and roughly at the end of the centre parting. You cross these ends over, having first brushed them smooth. Place them into a position as shown, and form the ends into large curls, which should be slightly smaller than the curl at the top of the centre roll at the back. Now clean these two disc-like curls and place a few pins at the underneath part of the hair, so that the curls are held in position and the pins remain unseen.

For such a dressing, especially when being worn for a particular occasion, a little extra gloss may be imparted by a spray of fine brillantane and then followed by a fine spray of light lacquer.



FIG. 384 GRECIAN CONTOUR

*Detail sketches* (left) The large side curls in place, (centre) The central two rows of curls which form the long roll down the centre of the head

# THE ART AND CRAFT OF HAIRDRESSING

## No 17. THE CASCADE

Hair of seven inches in length is an excellent medium for producing lines and movement in what may appear to be an intricate hair style. Such a length of hair is used in this dressing, which includes a unique feature of a waved movement running round the entire back of the head. The cascade which lies vertically below this is a very pretty design, and the small space between the top of the curls and the link between the waves is an admirable position in which to place a small ornament such as a flower, feather or piece of jewellery.

*The Pl.* Form a left side parting and comb the top hair slightly back, away from the forehead. Form two anti-clockwise curls as shown in the sketch, with a very slight wave in the top hair. These curls should be of equal size and roundness, so you must take care to see that there is an equal amount of hair in each curl.

Stand behind the head a little to the left, and on the right side place those three curls as such. Two above the ear, and a third a little behind the top. Now form two larger, anti-clockwise curls, which should be placed a little to the right of the crown. Move over to the right behind the client, and comb all the left side hair back, and up, towards you, which should leave you in the correct position to place three anti-clockwise curls to correspond with the first row on the right side. Then place two anti-clockwise curls, which should be a little to the left of the crown. Comb all the remaining hair of the back straight down, stand a little to the right, comb the left back hair up towards you, then place a crest with the bulk of the hair moving straight down. On this crest place clockwise curls, which should be firmly pinned, occupying the position along the whole of this crest, which should be defined by placing pins along it.

Move over towards the back left, comb the right hair up towards you, form this too in a crest, with the ends pinned downwards, and along this crest, as in the previous case, the hair is tightly curled and firmly pinned along the entire length of this crest. All hair remaining between these two rows should be curled, as near as possible in the direction of the curls in the row prior to them.

*Dressing Out.* In this case we shall dress the side hair first, leaving the front piece until later. The reason for this is that the top side curl lies over the

right temple, along which the hair is dressed in the waved formation as shown. Ignoring those two curls on the top of the head, brush and comb the curls on the right side into one, over your left hand, which should be held well above the head. This should give you the proper direction in which the waves should lie. Divide this portion of hair into about three sections and back-comb each from underneath, then, with a little brilliantine on your *postiche* brush, smooth along the entire length, and re-shape the wave over your hand, with the tips of the hair forming a full wave of their own.

Now treat the left side similarly, observing the same principle. At this stage it is recommended that the crown hair be smoothed down to where the back curls commence. Now we are at the stage where we can finish off this waved movement, which appears to run round the entire back of the head. This is achieved by pinning the portion into position, and placing pins along the crests of the waves, and the ends of the hair which meet in the centre are smoothed, with the points of one being merged into and slightly above the points of the other section. You may place a pin under this apparent meeting place, so that both ends are held and the pin remains invisible.

Comb all the back hair right through, breaking the curls up as lightly as possible. Lightly brilliantine the portion from the hair line behind each ear. Place one or two combs each side, so that the teeth point towards the hair line in each case, and with the tip of your comb feather out the ends of the curls. You may, if necessary, spray a little brilliantine over these curls, and a final point is that the whole shape should form a cascade of light, feathery curls, which should finish well into the nape of the neck. This can be appreciated in the view of the dressing as shown.

All that remains is the front piece to be combed through and lifted up over the hand. The waved piece thus formed should be then divided into two or three parts and each section back-combed from underneath. Now you may add by the hand, or spray, a little brilliantine which is then smoothed over with a brush, shaped on to the hand and placed in this position so that the curl rests just above the right temple. A hair-pin inside will be sufficient to hold it to the head. This must lie over and close to the temple, so that the boldness of the front part can be emphasized.

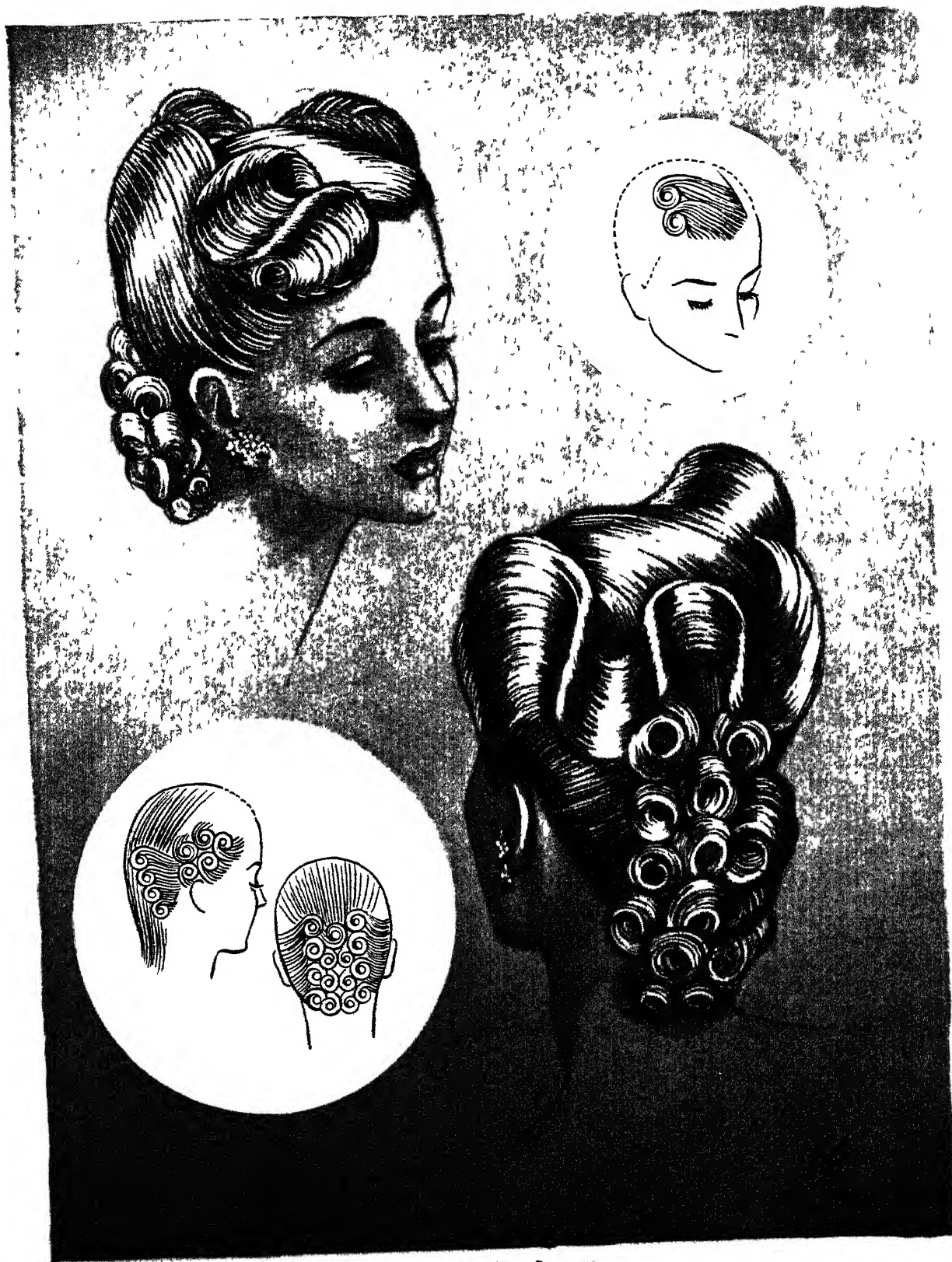


FIG 385 THE CASCADE

# THE ART AND CRAFT OF HAIRDRESSING

## No. 18. MISS TWENTY

The dressing depicted here is very suitable for the girl of about twenty, who has outgrown the teen age fashion but has not yet reached the age of sophistication. This style, therefore, is one which is very becoming in its simplicity, and at the same time has a singular charm.

You will note that on the right side the top hair is smoothed back, and there are two rows of curls broken to give a very light effect within the front hair line, and the deep crest which is near the top of the head, with the side curls over each ear this gives a charming effect, and is one which will prove to be very popular.

This style contains waves at the back of the head, and you will note that the waves are very full in shape, although that on the front is fairly flat. All the ends which are curled should be long enough for the hair to make just a little more than one circumference. It may surprise you, but the length of hair suitable for this kind of dressing is not more than four inches at the crown, and between two and three inches around the hair line. Such lengths are admirable for the short, bubbly kind of dressing, but you will see, when executing this dressing, that you can get quite a different effect on the head, and so enable your client to change the style, although the length would hardly seem to warrant it, without actually seeing the change.

*The Pl.* Form a left side parting which should be fairly low, a good guide would be to keep it roughly over the end of the left eyebrow. Stand a little to the side of the head and comb the hair slightly back and towards you and, without making a crest, lift up the first layer of hair and form this into three equal-sized, anti-clockwise curls. This first row should lie immediately over the beginning of the right eyebrow. With your tail comb lift up sections for the second row, which are formed in a similar manner to the first row, it is important that each of these six curls are the same size and contain a similar amount of hair.

From the small, or "left," side comb this hair well back, and form two rows of clockwise curls as shown in the drawing. This is best preceded by combing the hair first of all back from the face, then down from the parting; there should be a half wave about one inch from the parting, extending to well beyond the back of the ear. These strands must be very carefully lifted and formed into curls, because we have to get a very light effect from them, but see that each row moves slightly upwards as it gets nearer to the end of the parting. You may place a few

pins along the first crest, and then we deal with the back.

Go to the back of the head and comb all this hair across to the right side, our object now is to form that circular wave around the head, with the end of the parting as its radial point. The first movement at the crown of the head is achieved by a shallow wave moving to the right, a sharper wave moving to the left, and then another sharp wave going to the right.

Now move a little more to the right of the head and form a large, deep wave, which should start from the point of the end of the second row of curls in the front, and extend down to well behind the right ear. You then join the back and side waves with that nice rounding movement, as shown in the finished picture. The object now is to form the curls which give that light effect on the large side.

Take the ends of the hair below the sloping crest on the right-hand side of the head, lift up with your tail comb and form into anti-clockwise curls. Your precise number may vary according to the hair on which you are working, but the major point is the angle of this crest, which must be maintained. It would be advisable to place pins along this crest, and then, by moving to a position behind the client's right shoulder, you carefully comb the front hair back towards this, and place four equally sized anti-clockwise curls in the position as shown.

The remaining thing to do now is to fill in the back curls, keeping them going in the same direction as those curls immediately to their right or left.

*Dressing Out* Before getting to work with your brush and comb pause to visualize the exact effect you want to get, because dressings of this nature are so easily "missed," by lack of definition in the contour and line. In this case use brilliantine before you commence to dress, and work this from the top of the head towards the ends of the hair, and now you are ready to get to work with your comb and brush.

Stand behind the right shoulder and severely comb and brush all the right side, including the top curls, well up towards you. Then do the same thing on the left side. If your hair is of the correct length you will find the curls will merge with each other into a nice frothy effect.

With your comb and the hand as a smoother, work from the right side of the head, smoothing and combing the hair towards you, and work round the back to the left side—getting the hair neat and smooth—to the commencement of the curls; see that all the waves shaped on the back are crisp and deep, and the curls over the right eye are light and bold.





FIG. 386. MISS TWENTY  
A charming style, becoming in its simplicity



## THE ART AND CRAFT OF HAIRDRESSING

### No. 19. ADDED "POSTICHE"

We have here an example of two different trends of fashion moulded into one. The whole effect is simple and yet most attractive in appearance. The hairdresser often comes across a client who wishes for a change from her usual type of dressing, and he feels that he has tried so many fashions and combinations of different ideas that he is almost exhausted trying to find fresher ideas, but with the use of additional hair or *postiche* there is greater scope.

In this instance a three-stemmed two and a half ounce plait, twenty inches in length, is used to ornament the back of the head. It will be interesting to note how the plait is fashioned into shape. At first glance you might think that the model's own long hair is curled to give the shape. In fact, the hair is no longer than about eight inches—and fine at that! It is advisable in a case like this, when the plait is used as a knot, to prepare and shape the switch before dressing the hair. A plait of the dimensions quoted should not be too bulky when curled.

Although the knot covers a great portion of the back of the head it still has to lie fairly flat, and for this reason no back-combing is used in the preparation. The most simple way of getting this effect is to keep the three stems of the switch cleanly brushed and brilliantined and plait them together in the usual way, but if anything a little more loosely than normal.

When you have the plait in front of you the whole thing is neat and clean looking. Take the top third and the lower third and bend these so that they come under the portion which is to be shown on the head. Bend the knot into shape, seeing that you get it nice and long in the shape shown. Put the *postiche* carefully on one side and prepare to put the head in *pli*.

**The Pli.** Commence with a parting over the centre of the left eyebrow, and on this left side place another parting roughly at right-angles to the first so that it finishes level with the back of the ear.

Stand slightly behind the head on this side, divide this parting into three, and place each in a large anti-clockwise curl as shown. See that your curls occupy the position as in the drawings, and that they are fairly large in circumference, this is necessary because the sides have to be dressed lightly and very fully to give a billowy effect. Now make another parting over the middle of the right eyebrow, and set the right side to correspond with the left.

Now go to the front of the head and divide the front section to about three quarters of an inch in depth from the forehead line, according to the texture and thickness of hair on which you are working. This portion is divided into six, and each part is curled in an anti-clockwise manner; once again the curls are

all to be kept fairly large so that they give that light, billowy, effect to the front fringe.

Go to the back of the head, comb the hair down from the top of the crown, then comb the hair immediately behind the right ear, drawing it towards you, and with your tail comb strike a parting which slopes from the crown down towards the right side of the nape of the neck. This section is then formed into four large clockwise curls, each of a similar thickness and size.

Move a little towards the right side and comb the left portion of the hair up, towards you, taking great care not to disarrange the portion of hair already curled. This half of the back is curled in the same rotation as the previous row once again, seeing that each curl is of similar thickness to the others. This is essential for the dressing.

**Dressing Out.** In a dressing of this nature we deal with the small side first, the left in this case. Take up the three curls involved, separate this section into three or four parts, according to the thickness of hair, back-comb each section and lightly brush the whole over the palm of the hand. Place one or two pins to hold this, and then deal with the front top piece to give you the billowy fringe.

Stand in front of the client, to your left, and take up the six curls in this section, comb them well over the hand, divide and back-comb as you did with the side. Now, with the hand held so that the back of the little finger is level with the forehead, lightly smooth this top piece over the hand. Brush this portion to get that silky effect, and place the end over the left eye fairly flat, in line with the topmost curl of the left side.

We deal now with the right side. This is a little more heavily back-combed, in order to get it up higher than the remainder of the front. When this hair is dressed keep the angle as shown in the sketches, and then pin the sides into position so that you obtain the sloping angle of the front piece. Now go to the back of the head, a little to the right, and comb the whole of this section up, towards you, and over your hand, forming a slightly sloping roll which should be pinned flat to the head. Before going any farther, see that the lower parts of the front rolls lie snugly behind the top of each ear.

Smooth the sides of the back hair towards the central roll. Take up the knotted plait and place it in position as shown, that is with the top part at the crown and the lower part sloping a little towards the right. This should be perfectly in position over the roll, which is formed at the back of the head. Fix this knot to the head by hairpins or grips, and finish off with ornamental combs. These are most effective and useful in a dressing of this nature.



FIG. 387. ADDED "POSTICHE"

*Detail sketches: (left and centre) Large uniform curls are placed at the top and sides for this dressing, (right) The curls at the back, when rolled, form the foundation for holding the coiled switch*

# THE ART AND CRAFT OF HAIRDRESSING

## No. 20. COMELY AND FLATTERING

Throughout the history of our Craft there has always been a demand for *postiche*, or added hair. This demand has fluctuated somewhat from time to time, and although there are periods when fashion does not require additional hair there are, however, other times when *postiche* forms a definite feature of fashion.

The hair used in the style illustrated is a three ounce—three-stemmed switch, twenty-four inches long, and it has been prepared by taking two stems, each of which is heavily back-combed, brilliantined and brushed, and these have been coiled together, leaving the third stem hanging down. This can be left in this state until the *coiffure* is ready to receive it.

The other feature in this dressing is the simplicity of the design without the platted top piece. The hair style is unique in its severity, and at the same time this simpleness has produced a dressing that still remains comely and flattering to the wearer.

*The Pl.* Stand behind the client, comb all the hair towards you and form a centre parting well down the head. Accuracy is of importance here, because such a parting must lie absolutely in the centre of the head and any deviation would ruin the effect.

From your position at the back of the head, comb the left side straight back towards you, and very carefully form a wave which should lie slightly above the hair line. All the hair immediately below this is combed back, and a shallow downward moving wave is formed, and an upward moving crest follows, which should start from the top front of the ear. With your tail comb lift up a fairly large section and form this into a clockwise curl, and repeat the procedure down this crest, three curls should be sufficient, as they must be really large and occupy all the side of the head. You may place pins in the crest and also along the wave at the centre of the head, and then move a little to the right and mould that side to correspond with the left, once again taking great care to get the angle and depth of the wave, to correspond with the other side.

All the remaining hair from the crown downwards is combed through, and at the same time the centre parting is maintained right up to the crown. Study the view of the back of the head in *pl.* and you will find it quite simple to form these curls. They are achieved by standing a little to the right, at the back of the client, and combing the hair lying behind the left ear horizontally towards you; form three curls in an anti-clockwise direction, the top of which should balance with the last curl of the left side already formed. Before the second row of the left is started,

see that the crown hair comes down and is taken into the first curl of the next row, which should lie very slightly below the first curl of the previous row.

Move over to behind the left shoulder, comb the hair from the right ear towards you, keeping it horizontal, and form all the hair of this side into clockwise curls.

*Dressing Out.* First, apply a little brilliantine all over the head, and take the left side first. Brush from the hair line right through the curls over your hand, repeat this procedure until the whole end forms into one piece, you may heavily back-comb this portion and finish off by lightly brushing the surface. Leave this piece as it is for the moment, and do the same to the right side, back-comb and smooth flat, but do not pin at the back of the head—this will be done after the lower part of the back is completed.

Leaving the sides, smooth down the crown hair to the curls, and, standing a little to the left of the back of the head, take the six curls at that side and brush the hair horizontally over the hand, forming an under-roll. The hair may be back-combed heavily if necessary, but the roll must stand bold, and upright. You may place a pin at the top of the roll inside the curl, and another at the nape of the neck, holding the roll close in.

Now go behind the right shoulder and take the six curls on this side, brush the hair horizontally over the hand and, with the use of back-combing, form an upward roll to match the other, finishing by pinning above and below, to ensure a perfect close-fitting finish at the nape of the neck.

Return to the left side first, re-smooth it and spread the hair out, so that you have an unbroken side piece with all the ends merging into one, which will be pinned tightly beneath the top of the roll on the left. The right side is treated in a similar manner.

This dressing can be enhanced by placing a suitable ornament just above the upward rolls of the back.

Take up your partly prepared plait and form the coiled part into a close-fitting ring, which should resemble a bun, but from the front giving a coronet-like effect. Pin this securely with thick pins or hair-grips, seeing, of course, that it lies about three or four inches back along the parting and that it is centrally placed. You should now have one remaining stem hanging down the back of the head; this should be twisted tightly all along and held at the top, and allowed to cord itself into a small bun-like shape, which is fixed so that it lies just inside the upper formation of the coiled hair of the front. Pin this securely and you should have a pleasing dressing.



FIG. 388. COMELY AND FLATTERING

The dressing with an addition of coiled hair at the top of the head. Detail sketches (left) The back curls which form the twin roller; (right) The dressing without the coiled bun

# THE ART AND CRAFT OF HAIRDRESSING

## No. 21. "V"-SHAPED ROLL

It has often been said that simplicity and beauty travel along hand in hand, and here we have an example of these two features combined to form a hair style which is outstanding in its symmetry and appeal. No matter how fashions may change and to what degree of extremes they may reach, you will always find here and there the lady who wishes to look smart and well groomed, but not over-dressed. Here is an example of a hair style which should appeal to persons of such taste.

We have, here, a flat top with beautifully waved sides, culminating into a shallow "V"-shaped roll at the back of the neck, with flat waves running from the crown down to the roll itself. At the sides there is a gold bar comb to hold the hair close to the head and, at the same time, to give an ornamental effect.

The student will find that in its so-called simple lines there is need for a high degree of accuracy and skill in executing this dressing. There is no place for the badly-shaped curl, because all the hair must fit into its proper place, and both sides must balance to give the line required in these simple hair styles.

*The Ph* Form a right side parting fairly low, and, standing behind the right shoulder, form a downward dipping wave which should be almost vertical. Draw the hair up towards you, shape another crest and place three clockwise curls on this last crest. Place pins along the waves and then comb the top hair flat and slightly towards your new position, which should be behind the model's left shoulder. On this side of the head the wave is very deeply formed and should have the effect that it is almost standing up away from the head, this is an illusion created by depth and roundness. A good plan is to pinch the fingers together more tightly when finishing the crests at the top of the head, and less tightly when finishing the waves just over the ear.

You should finish off with a downward crest to correspond with that on the right side. These ends are now formed into three anti-clockwise curls, kept fairly large and pinned. These curls must not be as tightly pinned as in some other cases.

-Comb the back hair down and form a shallow wave which, although it is not pinched up very deeply, should, however, maintain its proper shape. At a point level with the tops of the ears form, from your position at the back of the head, anti-clockwise curls to the left, and clockwise curls to the right. All

remaining hair below this top row is combed upwards and formed into curls corresponding to those above, and to their sides. In this case there are only two rows of curls but, of course, the number may vary according to the thickness of hair, there may be three, or even four, rows of curls necessary for such a finish.

*Dressing Out* First of all apply a little brillianine all around, and then smooth down the hair from the crown to the first row of curls. Smooth the hair from the forehead back to the crown of the head, and then go to the top row of curls, once more keeping the hair smooth and shiny.

From behind the right shoulder, comb through the right side of the head, re-shaping the waves and forming the three clockwise curls into one, then back comb the resulting roll and re-form the hair over the hand, with the ends beneath. Place a few pins along each wave of this side, but leave the ends free.

Stand behind the left shoulder and comb the left side hair well through towards you, giving the upper part of the wave a little more fullness to achieve the upstanding effect. Back-comb the three curls as you did on the other side, place a few pins along the waves and again lift the ends free.

Return to the centre of the back of the head, and comb the rows of curls downwards, place your hand along where the top row was placed and brush all the hair upwards from the nape of the neck over the hand, forming a rough roll. This is brillianined and then divided into two or three sections, each of which is heavily back-combed, you now re-smooth the back hair and replace the hand where the first row of curls were and carefully brush the hair upward over the hand, so that you obtain a clean looking roll which should slope upwards each side.

Go to the left side of the head and place a few pins along this last crest, and brush the curls down along this crest until they meet the end of the roll of this side. Then re-form the hair over your hand, holding the ends of the side hair firmly to the head. You may place pins along that line shown immediately above the roll, so as to discourage any hair which may tend to curl up. Repeat at the right side of the head, which, being the smaller side, should be more easily handled. If you have placed your side curls fairly large and wide as advised, you will have no difficulty in obtaining the shape required for such an attractively groomed head.

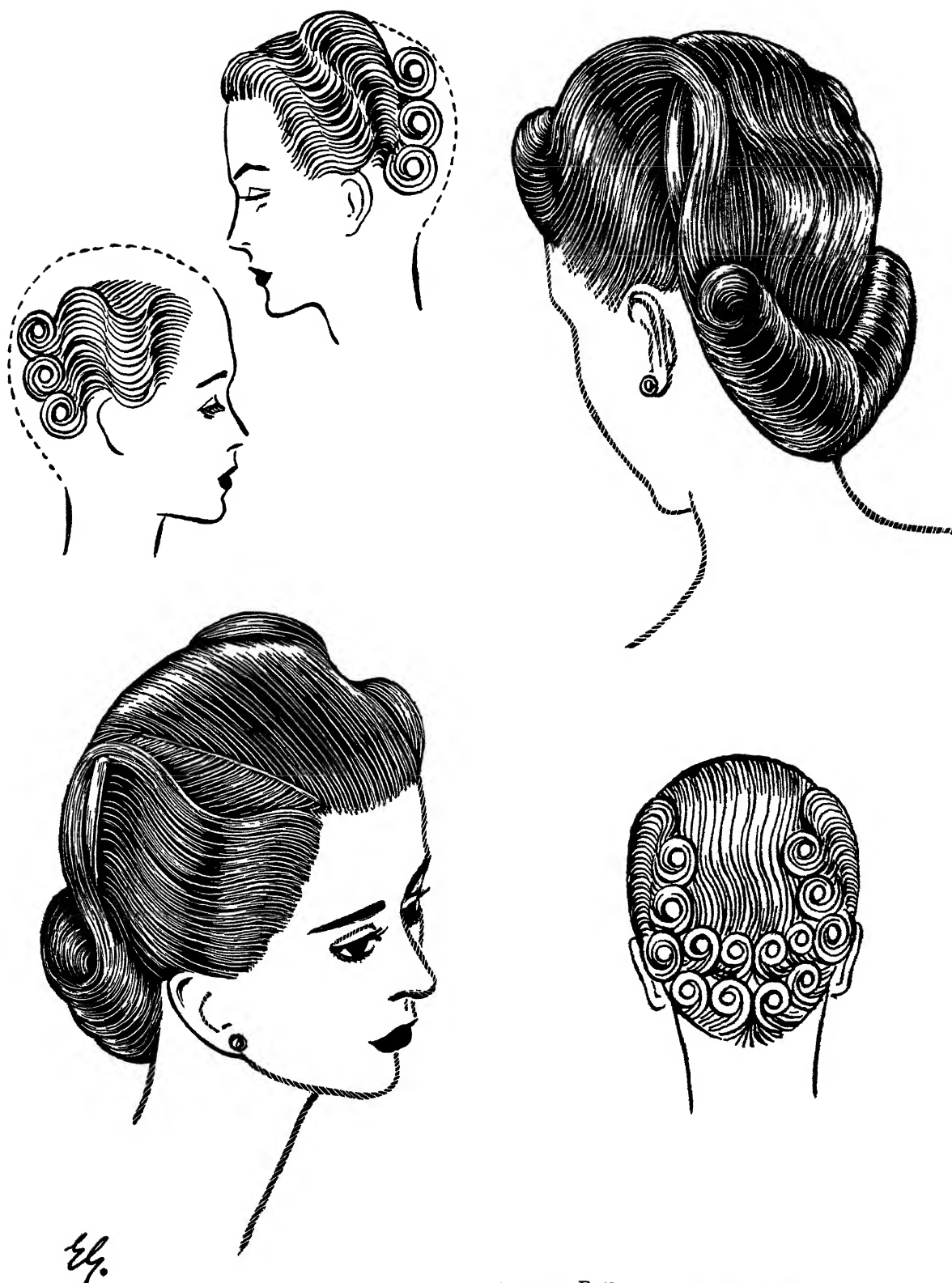


FIG 389 "V"-SHAPED ROLL

*Detail sketches* (top left) Note the well-rounded waves at the sides of the head. (bottom right) The back curls are placed well above the neck line as foundation for the "V" roll



# THE ART AND CRAFT OF HAIRDRESSING

## No. 22. CLOSE FITTING

This is another example of the close-fitting dressing. It is outstanding because it consists wholly of sectional movements. There are no tight curls or bunches of curls at all, and you will notice that the side and back views of the head give a very *soigné* appearance.

As with all simple looking designs, there is a point which must not be overlooked, and that is the fine tapering of the hair, which is shaped down to about five inches at the sides and a little longer at the back and the crown.

The top piece of this dressing may be varied in many ways, but that chosen is suited to this head because it balances with the nose and jaw-line so well.

*The Phi* Form a left side parting, which should lie over the end of the left eyebrow, then strike out a shallow crest, which will form a line running from the back of your parting to the end of the right eyebrow, if continued this length. On this crest you now place three large clockwise curls.

Stand a little to the back of the head and comb all the top hair slightly over to your right, then comb the crown side hair well back. From a position level with the right shoulder comb the right side hair back from the hair line into a wave, and form a downward crest, which should run almost in a curve with the line of the jaw, this will prove an excellent guide in designing this style to suit the particular head on which you are working.

One point about these side curls is that they are formed large and are not curled too tightly to the crest. The lower shaped curl must lie flat and in line with the two upper curls. You may place pins along the crest, but do not make it too sharp.

Move to the back and comb the left hair well back, towards you, and strike out a wave to match that on the right in size, shape and angle. Here, too, three large curls are placed to correspond with the other side, pins may be placed along the crest as before.

The back hair is now combed well down and, starting from a point a little below the top curl on the right hand side, you take a strand of hair and place a clockwise curl, which is then followed in a downward line to the centre of the neck, at a point a little above the lobes of the ears. You may have five or six curls in this line, but the important thing is that each curl is of practically the same size.

Repeat the same procedure on the left, only on this side of the head the curls will be in anti-clockwise direction, and will be continued to meet the centre curl already formed. Comb the hair from behind the right ear slightly upwards, and form clockwise curls down to the centre of the nape. Curl all the hair behind the left ear to correspond with the curls immediately above, and continue to the centre of the neck.

*Dressing Out* It is a good plan to tackle the back of the head first in this dressing, because you want to get the symmetrical effect without being troubled with the sides. Apply a little brilliantine to the crown and brush this well down, keeping the hair really sleek and shiny. From a position slightly behind the left shoulder, brush this hair well down, and then place the hand by the roots of the first row of curls, and brush all the hair upwards from the hair-line over the hand, with the hand held flat to the head the hair is brushed well across, and the ends fall into a wave which will then form.

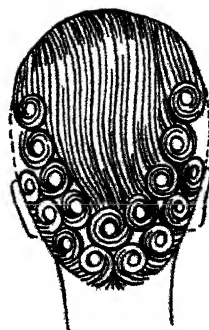
Then to the right side of the back, and brush the hair down, place your hand where the centre of the curls of the upper row were, brush all the hair up from the hair line over the flat hand, and form the ends into a wave to correspond with the other. You may need to back-comb this part of the dressing so that the wave ends will retain their shape. This is done by dividing each part into separate sections according to the bulk of the hair, then back-comb well down to the roots, re-smooth each portion over the hand, and hold in position with two or three pins underneath, a pin may be firmly placed on either end of each shape to hold it close to the head.

The left side is now dealt with, and this is simply done. Stand behind the left shoulder and gather that portion of hair, and brush it firmly on to the palm of the hand. You may then have these curls merging into one wave. This should be back-combed, add a little brilliantine and allow the upper curl to show roughly level with the parting, and, by the insertion of an invisible pin, you fasten the lower part of this portion to the head so that it just covers the very top of the ear.

The right side is similarly dealt with, but in this case, in order to retain the composition of the dressing, the upper curl is spread a little higher than that on the left, and is pinned into place after the application of brilliantine, smoothing with the *postiche* brush.

Now for the top hair, stand well behind the head, gather the three curls in the hand, brush them thoroughly with the hand held flat. Divide this section and heavily back-comb each curl, and then add a little brilliantine to the surface, smooth it flat, keeping the hair flat to the hand, and then with your fingers coil the hair round and leave the ends in a nice round, flat sculptured curl.

Check around the head and see that the hair just covers the tip of each ear, and is held close to the side of the head whilst the top parts are a little more full, and the shape of the back is well and truly close to the head. You will have a pleasing view from all angles.



*tlp.*

FIG 390 CLOSE FITTING  
A close-fitting Dressing, consisting entirely of sectional movements

# THE ART AND CRAFT OF HAIRDRESSING

## No. 23. CIRCULAR ROLL

We now come to a type of dressing which is quite individual, although it is very attractive it is not every woman's favourite. In the first place it can only be dressed on a tall person, also the hair must be a very definite shade of either black, brown, red or blond. The colour in such a *coiffure* is very important as all the hair is dressed smoothly, and the whole appeal depends entirely on the shape of the different movements, there are no curls to help as in other cases.

Secondly, the texture of the hair is very important, because this kind of dressing will remain in position far better on rather coarse hair than it would on fine, thin, hair for obvious reasons.

Hair about nine inches long in the front and a little longer at the crown will lend itself to this shape, and presents the perfect opportunity for suitable harmonizing ornaments to be used. You may use "pearls," "diamonds" or flowers in this dressing, which offers so many subtle openings for their use.

*The Pl.* Form a centre parting, comb all the hair well back each side. Stand behind the left shoulder while an upward crest is formed really close to the hair line, and a large wave is formed which finishes as it reaches the lower hair line in front of the ear. Then a fairly wide wave is formed, finishing with an upward crest, all the ends of which are gathered with the tail comb and formed into a large clockwise curl. As all the side hair is formed into this curl it will be really large, and great care must be taken not to get the hair twisted or distorted by bad placing of the pins.

The right side is then dealt with, and waves are formed to correspond precisely with those of the left. Once again take care in forming the large curl which plays so important a part in the dressing. Before dealing with the back of the head, place pins along the waves of each side to hold the crest in position.

All the back hair is combed well down, and the right side is set first by combing the hair from behind the right side at an angle sloping towards the centre part of the back hair, which will be lying straight down flat to the head. The first curl is then placed in position and should be well up at the side of the crown, in an anti-clockwise direction; this is followed by another curl a little to its right and lower down, which is again followed by one immediately below this. All the hair should be kept smooth from the parting on the right side and the curls should lie flat and clean. Now take up the pieces of hair which lie immediately behind these first curls, form them into anti-clockwise curls and pin them flat to the head.

Behind the left side section comb the hair down in a similar angle, towards the centre hair, starting lower than on the right. There need not be as many

curls, but each goes in clockwise motion. See that all the hair from the side is smoothly combed and the curls tightly pinned.

There remains the centre of the back hair which is lying straight down in front of you. This is formed into two or, perhaps, three upstanding curls, which may be held in position by placing cotton wool between them and at either side. This will prevent any flattening or interference from the net.

*Dressing Out.* The dressing out of this style requires a great degree of patience, because the whole shape is formed by smooth sections, without any odd curls to "play" with.

We will deal with the back first, and apply brilliantine to the central portion, which runs downwards, and then to either side and all the curls. Smooth the centre back hair straight down and let the lower curls which were upstanding form into an under-roll around the finger. Draw all the hair of the right of this well towards you, brush smoothly to the head, and place your hand in line where the upper three curls were set, and brush the hair well over the hand, with the movement of the brush going with the spread of the hair forming this part of the roll. When this is done take the tail end of your *postiche* brush, insert it into the curl at the top, and curl well round until it comes almost into the centre of the head. Place a pin here to hold it in position whilst you deal similarly with the portion of the hair forming the left side of this roll.

You will find that heavy back-combing will help to maintain the roll, which must be unbroken and perfectly shiny when finished. See that it spreads out so that from the front the outline is clearly noticed. Pin each curl firmly into position, see that the right one lies well above the left, but not too far apart, otherwise the position will be unbalanced.

Apply brilliantine to the sides of the head, and, standing behind the left shoulder, comb this whole side piece back towards you and heavily back-comb the ends forming the curl, comb them over your hand so that a deep roll is obtained.

Go behind the right shoulder now, and comb all this side up towards you, back-comb and replace the large curl as before. Now on each side you have to re-form the wave, and if necessary, do further back-combing to each roll. When you have the desired shape place the rolls at an angle, which makes them appear from behind almost like two ears pointing upwards. Pin them firmly to the back of the head, and allow the upper part to protrude so that from the crown of the head you get the smooth centre parting, with the level shell-like curl standing up and away from it on each side.



FIG. 391 CIRCULAR ROLL  
An example of the individual type of *coiffure*, suitable mainly for the tall woman

# THE ART AND CRAFT OF HAIRDRESSING

## No. 24. THE CURLY POMPADOUR

This is an instance of conforming to the principle of a Pompadour, which is generally understood as having no parting or division in the front hair line. It was usually carried out with waves forming a bandeau across the head in an unbroken manner. The term Pompadour obviously comes from the renowned Madame Pompadour, whose portraits depict this taste in hairdressing during the middle of the eighteenth century. Thus over the last two centuries any unbroken front which showed the complete hairline around the face was referred to as "Pompadour," and there is really no better, or more easily understood, way of describing it.

And so to-day in the twentieth century we have our version of "La Pompadour." To satisfy the general trend of lightness, delicacy and character, this style is designed for the woman who is suited to the Pompadour dressing. You will see that the front hair line is broken in two places, which lends lightness to the face, necessary for the effect. You will also see in the view of the back of the head that there is a parting which runs across the top from side to side, and the hair is evenly combed both to the front and to the back on either side of this parting. This has been found to be most useful when executing such a dressing for clients with fine or thin hair, because obviously when the top hair is combed forward all the curls mass together better, enabling a client to keep the unbroken effect. This dressing has been carried out on hair of upwards of three inches to four inches, and it is interesting to note that it can also be carried out on much longer hair, providing the front section forming the Pompadour is kept reasonably short. The keen hairdresser with creative inclinations will see straight away that this contour and design can be adapted at various periods of fashion where the hair is sometimes worn longer or shorter, as the case may be.

*The Pl* Commence by making the cross head parting. Care must be taken because it can vary with the shape of the head. On a flat head, for instance, the parting could be at the very top, but in the case of the long, narrow head a parting in a similar position would emphasize the length of such a head, so the hairdresser must use his discretion as to the best place. Sometimes, in the case of a client with very thin or

poor hair, the parting may be brought even on to the crown of the head. In other words, although the division is essential, it must vary according to particular heads. In the illustration of this part of the head, it will be seen that the parting has been placed fairly on the top, and the front section of the hair combed forward.

A parting is then made either side with discretion. Now stand at the front of the head, and, commencing at the parting, place three fairly large curls in a clockwise direction, followed by two more rows in an anti-clockwise direction, but a little smaller in diameter. It is important to see that the row of curls which are at the front must be formed so that they rest slightly behind the hair line. This is very important, in order to get the front curls standing up nicely. Now, at the left side of the head, form a half wave which runs at an angle downwards towards the face. This can best be judged by taking a line which would follow from the immediate front of the ear travelling upwards towards the side parting at a point slightly beyond the top of the ear. The line of curls will then occupy that position shown in the side view of the drawing. The curls on this side are all clockwise, occupying two or three rows according to the texture of the hair. After setting the right side of the head the back hair is combed straight down and set in rows of reversed curls down to the nape of the neck.

*Dressing Out* This is a style you will really enjoy dressing out, particularly the front section. Stand behind the client, flick the front hair upwards and away from you and smooth the hair nearest to the parting into position. Go to the front of the head and lift up the larger curls and place them in the most becoming manner suited to your client. Brush the back hair well down. Be firm about this, as you want the rows of curls to form into a waved movement. It may help you to place pins or clips along these waves while you are dealing with the sides. Brush and comb the side hair backwards, but at the same angle that the hair was set. Add a little dressing and add your finishing touches. If you are working on short hair, and you wish to get those little flips illustrated, you may find it necessary to re-trim these points with your scissors to complete the dressing.



FIG 392 THE CURLY POMPADOUR



# THE ART AND CRAFT OF HAIRDRESSING

## No. 25. ROUND BOB THEME

This *coiffure* is an attractive variation of the round bob theme. A good *pli* of perfect curls on truly tapered hair has proved to be a foundation from which many different dressings can be achieved. This is indicated in this particular instance, and in any version of this dressing there is perfection.

*The Pli* Form a parting on the right side of the head, take up a position to the front and left of the model, and divide the front section of hair by forming a parting from about four inches along the main parting to a point immediately opposite the first parting. From this position lift up the portions of hair carefully and evenly, and form the curls in a clockwise direction, keeping the curls nearest the parting about one inch from it.

When all the hair of this section has been curled, you stand to the side of the head and comb the top hair from behind the front section down towards you, and strike out the waves to dip down a little below the crown.

Then go to the right side of the head and form the wave to correspond with that on the left. Continue its progress, sloping down the head to meet the wave below the crown. The angle of the waves can be seen clearly in the view from the back of the head, and when this is completed to your satisfaction you can proceed to curl.

Take up your position again by the left shoulder, and very carefully with your tail-comb, or the round end of a hair pin, lift up the ends of the hair and form them into clean, round, clockwise curls. Continue this down to behind the left ear. Place pins along the crests and in the waves to add emphasis.

Now, return to the front of the head, and curl the remainder of hair at the back immediately below the top row of curls. This remaining row of curls is formed in the same direction as those immediately above.

Back to the right side of the head, and here form curls from the ends of the hair to correspond with those on the other side, but, of course, in this case your curls will be in an anti-clockwise direction. Continue these curls to a little behind the right ear, then return to the front part of the head and curl the remaining hair below this first line in a similar direction to that above.

Now go to the back of the head and re-form the back wave, continuing it downwards so that you form the base, on which is placed the remaining curls in the centre of the back. The object is to fill the gap with curls, but to avoid a definite clash in direction. This is best followed by continuing the left side of

the back curls down in the direction as before, and continue these round to the central point between the ears.

Go to the right, and continue this row of curls in the same direction, only finish with the end curl a little above the last of the previous row. This should give you the balance shown in the drawing of the back of the head in *pli*. All remaining hair below this is curled in the same direction as that immediately above.

*Dressing Out* The best procedure for dressing out this particular style is to comb the hair down from the parting to the ends, starting from the large side which, in this case, is the left of the model, and comb the hair thoroughly, waves and curls. Proceed right round the head, and endeavour to control the ends of the hair to form the wave over the hand.

When the large side has been combed through in this manner, go to the small side, which would be the right, and comb this through similarly. Now take care to get the clean smoothness of hair at the end of the parting.

Comb the back hair down, re-forming the wave and finishing the ends over the hand. At this stage you should see where the wave of the back will merge into the wave of the small side, having done so, you place pins into that section which will be behind the right ear, where this link-up occurs, and this will help to hold the hair in position for a few minutes whilst you are attending to the front of the head.

Stand in front of the client on her left, comb the top section of the hair well through—use your brush, too—and get all this section of hair thoroughly loosened up. Now, to get the effect shown in the front view of the head, form the shape over the left hand, brushing the hair absolutely flat, you will find that the wave will form itself quite easily. If you find it necessary a little back-combing may be applied. When you have the boldness which this front requires, you then break it up into three or four sections to give a lightness which would not be possible with the usual heavy fringe.

At this stage a little brilliantine may be applied, the pins removed, and the dressing smoothed over, to finish off, you will find if you back-comb the very front pieces which lie on the face, this will give you the waved effect with the clean sweeping line which this style demands.

The alternative dressing with this *pli* is the light, feathery effect which is shown in the other drawing of the finished head. This is really most simple to achieve, and all that is needed is the ends to be broken up with the fine teeth of the comb.



24.

FIG 393 ROUND BOB THEME

The central picture illustrates the alternative dressing, with light broken feathery curls combed all round the head

# THE ART AND CRAFT OF HAIRDRESSING

## No. 26. CHANGE OF CONTOUR

Here is an attempt at achieving a change in the contour of the head, and yet maintaining the simplicity which is of paramount importance in forming or designing any hair style

The movement at the back of the head is rather different from the usual dressing, and is interesting because it allows for a distinctive taste in hair ornaments, which may be used in the crest of the wave on each side. You may have an inverted "V" of flowers, diamante or "pearls," or an ornament may be used in the shape of a bow, which would lie just below the crown and above where the two waves almost meet

*The Pl.* Form a left side parting, but in this case not quite as long as usual. The parting should lie roughly over the centre of the left eyebrow, and should extend to a point roughly over the back of the ear.

Stand to the right of the head, comb the back hair flat and well back. Now, from a position behind the client's right shoulder, form a wide upward moving wave above the right ear, as shown in the side view of the *ph.* This should finish at the same height as the parting on the other side of the head. You now carefully lift up a large section and place one anti-clockwise curl, but in this case the curl is fairly large, round and flat—more sculptured in appearance. Below this place another same-size curl in the same direction, and pin firmly. There should be one strand left below this second curl, and this too is curled in an anti-clockwise direction to correspond with the two above

Move behind the left shoulder, and form an upward crest, which should reach the parting, and carefully lift up the top part of this to form into a large clockwise curl, which should correspond both in size and shape to the other curl on the right side. Lift up the section under this, and form that, too, into a clockwise curl, keeping the same amount of hair in this curl as the previous one. Place some pins along the crest to ensure neatness whilst the hair is drying

The top hair is now combed well down to the back of the head, and the remaining hair at the sides, which is behind each ear, is combed inwards towards the centre of the back. Carefully keep the centre of the back hair down, and, standing at the back of the head, with your left elbow raised very high, form a wave which starts with a downward movement, and then into a crest which combs up almost vertically. Now form a wide wave moving downwards, finishing off with a crest which should lie at a point about one inch to the right of the centre of the head. Behind this crest are placed four clockwise curls, each of which must be carefully made. Emphasis is placed

on the cleanness with which the hair is picked up with the tail comb

Now to the hair behind the left ear. This is set similarly, that is, you start off with a downward crest, then an upward movement forming the wave as shown, and culminating in a sharp crest, on which are placed four anti-clockwise curls which should correspond with that on the right, with pins placed in the waves to secure them. The hair left between the two columns of curls at the back of the head is carefully picked up and formed into clockwise curls

*Dressing Out* Smooth the top hair over and continue to the point where the back curls commence. In this dressing we attend to the back first, and do this by combing the crest over the left hand and forming the wave with the addition of the curls immediately behind this piece. When the waved portion has been achieved, a little back-combing may be used and the top curl defined with your tail comb. A pin is placed to hold this in position

The section behind the right ear is combed through, and slightly upwards, so that it is definitely higher than the left side. In this case the curls which lie behind the end crest are rolled over the hand to form a roll, which starts a little lower than the top curl on the left, it extends down to about an inch below the bottom of the left side. Finish this off by back-combing the roll and re-smoothing with your hand. Your *postiche* brush will be most useful here! All that remains for the back now is to take the curl which was placed in the centre, back-comb this and smooth it over the finger, and place it so that it lies between the top left hand curl and the top of the roll on its right

Apply a little brillantane as you wish, and see that the upper parts of this section are pinned close to the head, and also the shape in the nape of the neck. You may use ornaments, but as you can see a very pleasing shape can be attained without

Now the left side, which consists of three curls, is combed back towards you over your hand, forming the whole piece into one. Divide this side piece into two or three parts and heavily back-comb, and smooth the outer layer of hair over your hand, and then form a fan-shape crest, which may be held with pins whilst the right side is attended to. But, before leaving it, see that the large curl lies close to the head. The effect should be similar to a large shell

The right side is similarly treated, and of course must be dressed to balance the other side, both in size and shape, and the lower curl is pinned flat to the head whilst the upper part is slightly moved away from the head. You may apply brillantane to the top and sides, and then re-dress, finishing with a smooth surface.

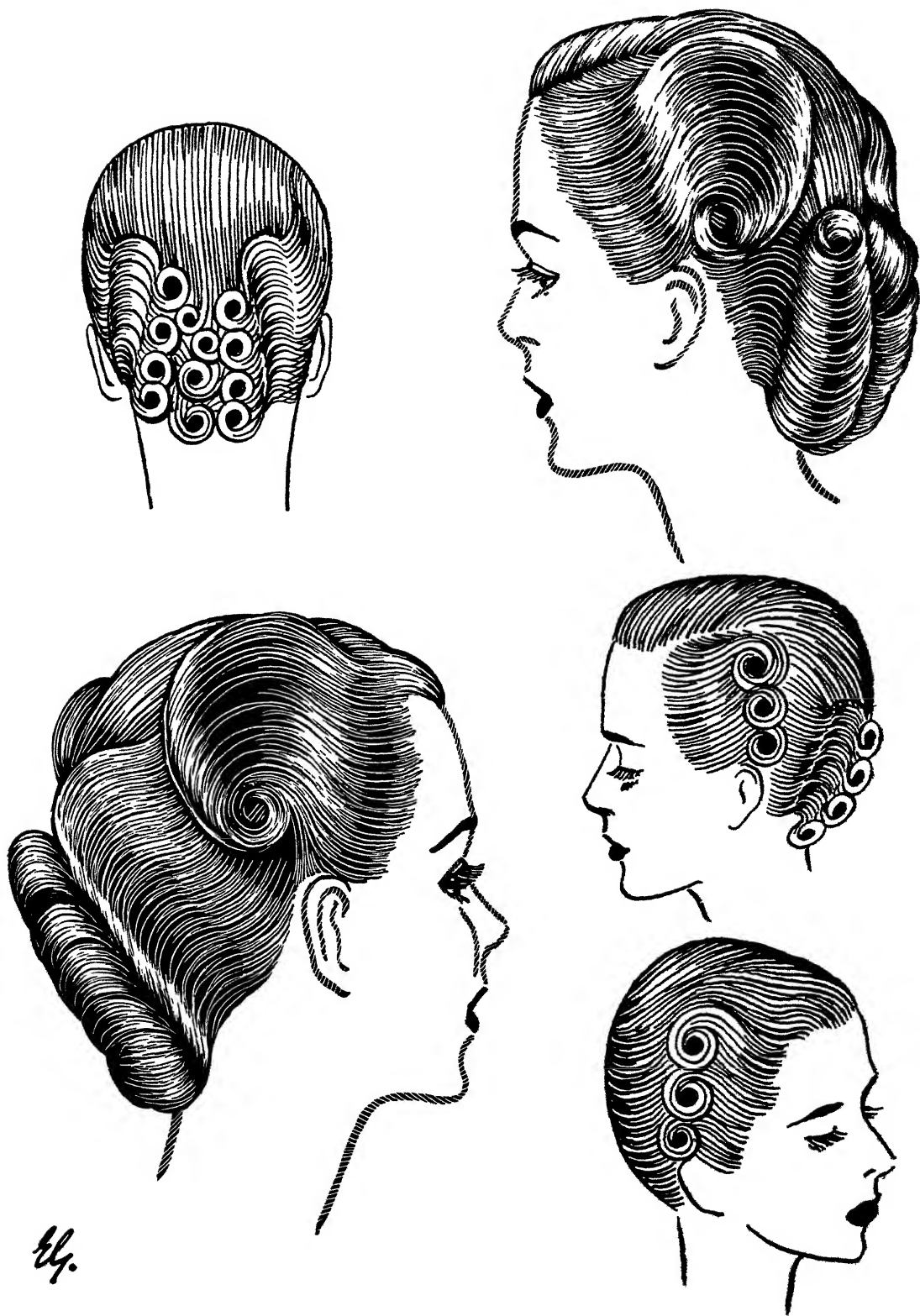


FIG. 394. CHANGE OF CONTOUR

A dressing that seeks to achieve a change in the contour of the head, while maintaining a style of essential simplicity

# THE ART AND CRAFT OF HAIRDRESSING

## No. 27. FRINGED FRONT

In this dressing there are two features which have in the past not been used together, in other words we are forming this style with a fringed front and a cascaded back. It will be noticed that this combination gives a very pleasing contour to the head of fine proportions of a woman above average height. This, you will see, creates a distinguished appearance for the tall person, and can be adapted, with the use of ornaments, for evening wear.

*The Ph* The first thing to do here is to section the front layer of hair for the fringe. This hair should not be more than two and a half to three inches in length, and should not be too heavy. It is set by placing five or six clockwise curls, each of which should be composed of a thin strand of hair, so that when the final dressing out is done you will have a nice close fitting fringe over the forehead.

Form the right side parting, and go to behind the right shoulder and form a crest about two inches back from the hair line, and then with your tail comb divide this into two parts from behind the crest and form two large anti-clockwise curls. These two curls, when formed, should occupy the whole of the right side and finish in a line slightly behind the back of the ear.

Now stand slightly to the left of the back of the head, and comb the top hair straight back towards you, let it hang down the back of the head. Now go a little to the back of the left shoulder, and form an upward crest above the left ear, and this, too, is formed into two large clockwise curls to correspond with those on the right side.

The back hair is combed again with a side direction of the very large wave, that is, it moves slightly over to the left, then back to the centre of the crown.

Now the section of hair behind the right ear is combed well up towards you, three large anti-clockwise curls are placed, and the crest is pinned to hold securely. The section behind the left ear is combed, forming an upward crest, and this, too, has three curls corresponding with those on the right, but of course in this case their direction is clockwise. Pin along this crest, and now form two curls, which should

lie precisely between the top curl of either side of the back.

Fill in the remaining hair with curls going in the same direction as those on the same side of the head. The precise number may vary, but see that they are evenly placed and well pinned.

*Dressing Out* First pick up the fringe, back-comb this and form it into one piece, with the tips slightly feathery to emphasize lightness.

Now the top layer of hair is smoothed down to the first row of curls, which are then lightly combed through, and the sides of the back are combed inwards in the same direction in which they were set.

Take a three-stemmed switch, secure it tightly at its tip, brush it all down into one long piece and coil it into one. With a tail comb, very lightly pull the middle so that it becomes a little thicker than the ends. Now take this coiled switch and place it around the back curls, securing it tightly with heavy pins or split-teeth combs, seeing that you get the thicker part of the coil on the left side. The thinner part, which appears to taper into nothing, is very closely secured to the lower side of the back of the head.

Lift up the curls within this circle, back-comb them, and re-form them into a shape so that you have the larger ones at the top and to the left of the coil, and those on the left lie comfortably within the coil, while those in the centre and to the right of the centre are formed a little smaller, and extend to the right side of the coil. Before dressing the sides press the coil closely to the head with the hands, and add a final pin or two if necessary.

Now the right side section is combed over the left hand, back-comb it, and then smooth it flat, forming the shallow wave as shown, with the ends formed underneath so that the upper curl is attained. One or two pins placed inside this curl will hold it in position.

The left side is combed back over the left hand and is treated similarly to the right, back-comb and smooth it over the left hand, secure with pins, and finally see that both side sections finish just at the thick curl on the back.

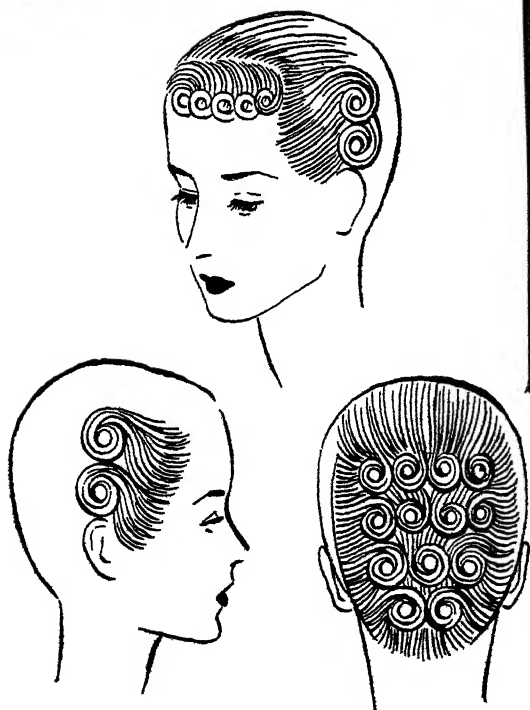
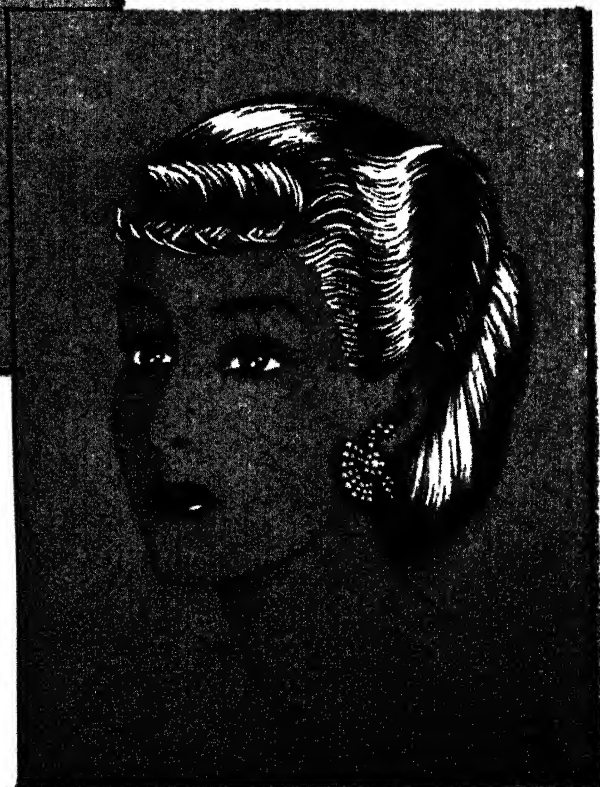


FIG 395 FRINGED FRONT

A style with a fringed front and a cascaded back, particularly suitable for the tall woman



# THE ART AND CRAFT OF HAIRDRESSING

## No. 28. STRAIGHT HAIR

It so happens that on occasions one is confronted with a client whose hair has grown out of a perm and something is called for in the way of an unusual dressing for the special occasion, and the hairdresser is at a loss as to what can be done on straight hair.

Take a three-stemmed switch, comb and brush the whole right through, so that you have one thick switch. Apply a little brilliantine, but make sure that you get the same sheen on the switch as you do on the lady's hair, because it must merge both in colour, texture and sheen. If necessary, you may divide the switch into two and back-comb each part, and then brush together again. Twist the switch, making what has always been called the hollow coil, coil right down, keeping the amount of twisting even all the way along, and when you come to the ends secure them by tight back-combing on the last two inches, or you may bend the tips back and hold tightly with a small elastic band. Keep the plait held taut and straight—this must be borne in mind until it is actually placed on the head. If any kind of laxity is allowed the coil will begin to buckle, therefore it is most important that the coiled hair is kept really taut until it is in position on the head.

*The Pl.* Comb all the hair straight down either side, with a parting above the centre of the left eyebrow. Dealing with the top front first and standing at the right shoulder, take a margin of hair at a depth of about two inches from the front hair line, and comb this into one piece, with a large anti-clockwise curl resting at a point corresponding with the parting on the left. Now below this and to the right side of the head, you stand a little behind the right shoulder and comb this side hair back and up towards you, making a shallow upward moving crest.

Comb the hair immediately behind that top curl over towards you and form a large curl from this piece, and including the upper third of the side section; these ends are placed together and formed into a large anti-clockwise curl. With your tail comb you divide half of the remaining portion of this side, lift it up and form into a curl going in the same direction as the previous two, and then finally take up the lowest portion, which is similarly dealt with, this should give you the last curl lying at the top of the ear.

Now to the left side of the head, standing a little behind, comb this hair slightly up and back towards you, and then with your tail comb take the third upper portion and form this into a clockwise curl, and repeat with the two lower curls, both going in like direction. Now the back hair is all combed straight down, and the hair behind the ears is combed towards the nape of

the neck. The object now is to form those curls which will give the page-boy effect shown in the back view of the dressing.

First of all, go behind the right ear and comb a strand of hair from behind the upper two curls at the right hand side, and form this into a large anti-clockwise curl, which should be level with the top of the right ear, and then another strand is taken below this and curled similarly, the lower part of which should be roughly level with the lobe of the right ear.

Now go behind the left shoulder and curl the hair this side the same way, seeing that you have balance on both sides. The centre hair is combed down and is placed into curls, anti-clockwise on the right and clockwise on the left. You may vary your curls in size according to the hair on which you are working, but ensure that the direction of the hair itself is correct.

*Dressing Out.* First apply a little brilliantine to the crown of the hair and down to the curls, and then comb this down flatly and smoothly. Join all the end curls into one, which should give you a rough curved under-roll.

Leave this for the moment and go to the left side, and pick up this portion of hair and comb the three curls through into one piece. Apply a little brilliantine to this and brush well through, then divide into two or three sections and back-comb from behind the head, and with your *postiche* brush re-smooth the top layer of hair, with the upward moving wave in place, as shown in the side view of the dressing. Place one or two pins in the ends of the hair to hold in position.

Now the right side is dealt with, and here you ignore the first curl nearest the hair line and take in the top curl behind that and the lower two of the side, and merge all this into one. Then divide and back-comb, apply a little brilliantine and smooth over the hand, forming the wave to correspond with the left, but here the top section of hair may be back-combed perhaps a little more, in order to get that sweeping fan-like movement shown above and at the right of the head. You may apply a little brilliantine now to the front portion, but do not comb it.

Now we come to placing the coiled switch on the head. This should be prepared as directed previously. Now replace your side pieces so that the tips embrace the top of the roll on each side, and by the use of clips or combs you can get a really secure hold on both hair and plait, which should obviate any feeling that disaster may occur at some inopportune moment!

Lastly, the front portion of hair is taken up, back combed, and smoothed flat with the *postiche* brush and the curl is replaced in its position.

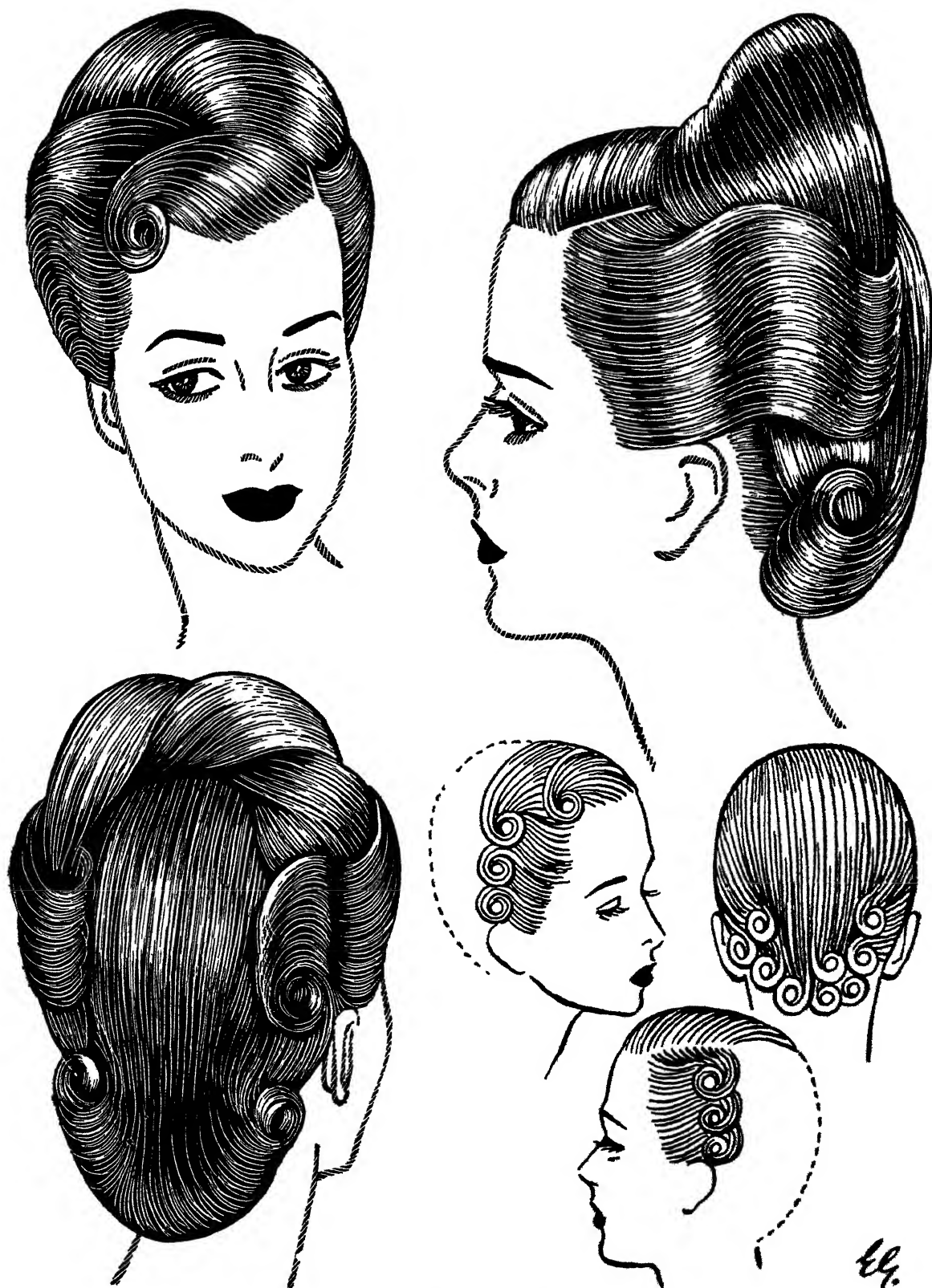


FIG 396. STRAIGHT HAIR  
A picturesque, semi-classical style for straight hair

# THE ART AND CRAFT OF HAIRDRESSING

## No 29 CURLY CUT

A dressing particularly suited to the young or teenagers. A description of the head and the young lady for whom this dressing was designed will give an even better understanding of the type of person for whom it is most suited. She is eighteen years of age, of medium height, with very attractive and petite features, and with naturally curly hair, fairly coarse in texture. The hair is naturally a light ash shade, with bleached highlights dotted around the head in a most becoming manner, added to which she likes wearing her hair very, very short. So this style was practically self-designed after the hair had been very carefully cut.

An interesting note here as regards the hair cutting is that the hair was first tapered with a razor, and finished off by club cutting with the scissors while the hair was wet. Club cutting on naturally curly hair can be used with tremendous success in styles of this nature. The average length of hair in this particular instance was not more than two inches on the crown, to perhaps one inch at the nape of the neck, with the side hair graduating in length. You will see that this is an asymmetrical design carried out in a casual manner. The curls seem to start running upwards from the left side of the head and continue in the same direction right over to the front of the right ear. This is so different from the usual balanced dressing that it is a pleasant change to defy convention and set the sides deliberately in opposite directions! It is rather a pleasant, exhilarating feeling when, with a head in its wet state waiting to be set, you can take your comb and comb it in one line upwards from the left ear right across the head to the right side. You feel that you have done something contrary to normal practice, which no textbook advises, and yet achieve a very pleasing effect. Such is the fascination of sculpting with wet curly hair—the limits for variation are absolutely unknown.

*The Pla* The difficulty in starting this dressing is that we have no parting anywhere from which to start! Therefore work from a little off centre towards the left eyebrow and make a row of upstanding curls in an anti-clockwise direction, slanting towards the end of the right eyebrow. This gives an excellent starting position. Set three or four more rows of curls behind this towards the top of the head, all curls going in the same direction. Now go to the right side of the head, comb the hair upwards and backwards and

form two rows of curls, still in an anti-clockwise direction, completing the whole side. Now go to the left side of the head and place three rows of clockwise curls, so that they meet the curls previously formed on the top of the head. The front should now be complete. Although we are delving into the unconventional, we must still observe certain facts which should never be forgotten, such as comparative size and neatness of truly round curls. The back of the head is now set by combing it downwards and slightly towards the right. Keep the hair at this angle while proceeding to make the first row of curls below the crown in an anti-clockwise direction, followed by another in a clockwise direction, and then two more rows, both going anti-clockwise. You will notice that such short hair having to be set in such large curls barely enables you to form much more than one complete circle for the curl. It will probably be found that the use of setting clips will be more practical than ordinary hair pins.

*Dressing Out* Here is an opportunity for really enjoying using the hair brush. Break through the curls in the direction in which they were set and then brush completely upwards from the left side with strong movements, well up across the top of the head and down to the right side. This asymmetrical effect can be varied according to the time and the occasion. For something gay or exotic the right side could probably be pronounced by bringing the hair lower and more forward, and the left side farther back and upward. But in the case of this particular dressing they have been kept more or less balanced. The secret of dressing this head attractively is to avoid a curly fluffiness, because its attraction is in the chunky type of curl which ends rather abruptly and not in a thin point. If the cutting is correct there will be no difficulty in lifting out these ends as mentioned, but a life-saver here can be a further slight club cutting to ensure this.

Brush the back hair downwards at the same angle as you did before curling, and you will find that the waves will form themselves. The short hair which runs round the lower part of the back of the head need only be brushed flat into the hair line. A little dressing and a final touch by pressing the back of the head firmly with the cupped hands will give a neat, tight-looking back to offset the bold front, each complementing the other.



FIG 397 THE CURLY CUT

# THE ART AND CRAFT OF HAIRDRESSING

## No. 30. SPECIAL OCCASION

This is a dressing which will prove to be very popular among clients for a "Special occasion." It gives you ample scope to adjust the movements according to the shape of the head. It can be adapted to suit the tall or short woman with equal ease, merely by heightening the top for the shorter person, or flattening the top and widening the sides for the taller person.

The broad sweep at the back, with a suitable ornament, gives the head a majestic effect, and with its surmounting curved roll creates a level contour which cannot fail to be admired.

The model used in this dressing had really black hair, and the sheen gave a beautiful lustrous finish, which made the whole dressing appear really to fit the shape of the head.

In the particular instance, this dressing, done on a brunette, you can imagine a gold bar comb and round-shaped golden earrings, with perhaps a tiny pearl in the centre, and then a choker-shaped necklace with a gold design worked in, or as an alternative, if we take a row of pearls on a comb and pearl earrings, and finish off with a pearl necklace, you can imagine the lovely effect this would create at a special function. This is a subject which too often misses the attention of the hairdresser, who feels that once he has finished the head to the best of his artistic ability he has finished his job! But think how much more helpful he would be if he could discuss for a few minutes with a client the kind of ornament or accessories she is going to wear. Clients would find this of very great assistance and the hairdresser would be looked upon as a person whose taste in such things was a valuable guide and help.

*The Pl.* In this dressing there is no parting at the crown of the head, but there is one which starts about three and a half inches up above the left ear and extends to three inches from the hair line over the right eyebrow. Form a crest running from above the left ear round to over the right eyebrow, and on it place four large clockwise curls, and then go to the right side of the head.

Strike out a downward-moving crest and divide this portion into two, and form each into a large clockwise curl, which should give you a curved movement to curl around the front and sides of the head. Now comb the hair towards you and, standing behind the right shoulder, from the parting comb the hair towards you and form three large curls. Form a curve which goes around the back of the head to immediately behind the commencement of the first parting. All these curls will go in clockwise motion,

so that when you look at the crown of the head from behind, you will have a broad elliptical shape of curls.

All remaining hair below this is curled upwards, away from the hair line and into clockwise curls.

*Dressing Out.* Stand to the right side of the client and smooth the hair at the crown of the head towards you, taking up the top row of curls and back-combing them until you have a rolled crescent line of the head. Then lift up and back-comb the curls in this, and you will have a roughly-formed large curved roll, which is then brilliantined and smoothed over and held in position by pins or combs, whichever you prefer. A gold bar comb was used at the topmost part of this roll, because this effect against the dark, shiny hair was very ornamental.

Standing behind the left shoulder, take up the first two curls and comb them into one over the hand, back-comb them heavily, and replace them into one large curl covering the parting above it and behind. Then take the centre curls at the front of the head, comb them all into one over the hand, and divide into two or three sections and back-comb, finish by applying brilliantine and smoothing the surface hair over the hand, which will give you a big upstanding wave. The ends of the hair are turned back and form another wave with its tips just resting on the crest. Now just lift out one thin strand of hair, roughly above the left eyebrow, and allow this to form a curl immediately to the side of this last dip.

Now on the right side you will have two clockwise curls set on a crest. These are brushed and combed through over the hand, and the ends of this piece are formed into a fan-like shell which goes in anti-clockwise direction. You may back-comb this portion, as is necessary for the particular hair of your client, and pin the shell shape to cover the end of the roll which commences at this place.

The gold bar comb, of course, could be replaced by diamante or pearls, according to the shade and texture of hair on which you are working. Such a back dressing gives great scope to the artistically inclined, in choosing and placing ornaments. This would be an admirable opportunity for the use of feathers and flowers tinted, perhaps, to match the colour of the dress being worn by the wearer, or it could be jewellery to match earrings. This dressing also offers an opportunity for the use of ornaments at the crown, but here more discretion must be exercised, as there are no broad expanses, and it will be found more in keeping to use tiny flowers or perhaps tinted petal tips.





FIG 398 SPECIAL OCCASION  
A popular dressing for the special occasion, easily adaptable for either the tall or short woman



# THE ART AND CRAFT OF HAIRDRESSING

## II. FANTASY AND COMPETITION HAIRDRESSING

It is my belief that the subject of this sub-section is one which is of interest to every practising hairdresser. For it has always seemed to me that a hairdresser who works at his Craft is always anxious to see perfection in hair work whenever it is displayed.

It is the exception rather than the rule for an individual to achieve that great height of perfection which is necessary to be a successful competitor. Nor is it possible for all to put in that extra effort to attempt that much-sought skill, and these subjects, Fantasy and Competition, take many years of training—mostly self-training—and self-denial, before even the first minor glimpse of success and perfection is attained.

The usefulness of Competition and Fantasy to every hairdresser is a topic of lively debate, and to the cool admirers who say "it looks very nice but I can't do it in my salon," to the fanatic who tries to interpret the most intricate and complicated styles on his customers, I say its usefulness is without comparison. The average hairdresser will find even a little competition knowledge useful, it is not one of those subjects where a little knowledge is dangerous, for that little extra knowledge does help in the mastery of hair manipulation. The greater one's mastery over hair the greater becomes the mastery over one's every-day salon technique, giving that certainty of results under all circumstances and conditions.

Quick, accurate and concise decisions are often necessary, especially so in salon work, giving the advantage of knowing what to do at the right time and in the correct manner when every minute is valuable, helping one to ensure that any effort made in trying to attain competition status will prove invaluable at all times, and not only when stepping on to the competition platform. It is therefore of advantage to devote time to practise whenever the opportunity occurs.

You have to know hair that little bit more, to know which hair is likely to move and mould most easily, to know how to ensure that difficult hair becomes easily and surely workable. To know which hair can help in obtaining certain effects and which hair has to be forced to give similar results. Each lesson learned about hair helps to select the right head for a contest or for an ornate *coiffure*.

The lack of deep knowledge of higher artistry is widespread, so also is the understanding of hair. I have on many occasions asked some members of my audiences to give me their views on certain textures of hair solely by touch, and I have been amazed at the variety of opinions. Fine hair has been described as coarse and coarse as fine. The first thing that must

be learned is hair textures. Here the knowledge gained in the salon is invaluable, but this must be sought after.

A general ruling, though not absolute final, can be laid down on this point, and it is "that the finer the hair the more troublesome it is for competition work" and the coarser, the more easily it can be handled. The best texture for competition is medium coarse, this hair is easy to work in preliminary stages and likewise dresses to the best advantage.

The whole subject, however, is a vast one, with so many leads and tentacles that to describe each part of it is not possible in just this one section. I therefore, intend to treat the subject as one, Fantasy being part of Competition work, and vice versa.

The procedure to adopt, when contemplating entering a contest is the first subject for full discussion. It commences when you have considered whether you are efficient enough to achieve the highest standards.

What will be the first contest? Here a complex problem can arise, for there are so many branches. I advise that the first contest be in that subject which in everyday work is one's forte. Competitions can be for Marcel waving and that can be further divided into type of wave, whether practical, copy of plate or displayed head, or evening *coiffure* or Fantasy.

A Water Waving Contest can likewise be either practical, or copy from a plate or Fantasy, but added in this section, does the head have to be in *mis-en-place* or is the complete dressing done in the competition hall or under competition regulations? If, however, it is a water wave with dressing out, the comments should be noted under "dressing out."

A Permanent Waving Contest invariably includes the test of setting as well as the test of perming. But in most cases the set is of practical though smart nature, though, here again, there is no standard rule.

The "Postiche" Contest is one where the ruling may allow one or two variations, for it may rest solely upon the dressing of the *postiche* or it may be in two distinct parts, first being set, then dressed out and placed upon the model.

The Historical Contest. The test invariably is the reproduction of a set head-dress, though here again the test may be open and the competitor may be allowed to choose from one of the many masterpieces of historical hairdressing.

The Selection of the Model. This is perhaps one of the key factors of a successful competitor, and therefore needs careful consideration. Here is a full outline.

Should the contest be one where the model's own

## HAIR STYLING

hair is to be shown and dressed, then the colour and type must take first place, but should it be one of the contests where the model's hair is covered, then the contestant need not consider the major hair qualities but only examine such parts of the head as low forehead, hairline, and low nape line. If any of these points are noticeable it will mean an added handicap, for if a *postiche* is to be placed on the head and the low nature of the forehead hair and that of the nape make it impossible for the hair to be covered, then any chance of success or perfection will be lost.

As I am mentioning specific contests such as *postiche* and historical, I must say that good looks, and/or distinctive appearance, are essential. To elaborate on this dressing of Fantasy *postiche*, such as high-built *coiffure* with a basket of flowers, or fruit, or a grotesque piece of work with heavy ornament, a good-looking model may not be sufficient. It may be necessary to find a girl whose natural looks will harmonize with the hair creation, if not make-up for this purpose, and the make-up must blend to advantage.

Now models, I know, are difficult to obtain—really suitable models are perhaps a rarity, and one who has all the virtues, looks, appearance and hair, never seems to materialize. But despite their apparent scarcity, they are to be found in far greater numbers than one would surmise. I will drop an immediate bombshell, don't use a professional model, unless she is a friend. Professional models invariably prove unmanageable, for they cannot give the necessary time for practice, and they insist on having their hair to their own liking, they don't want it cut, and prove generally "difficult." The amateur model is best for the competitor. The professional will be suitable for a Fantasy dressing, or for a single show where no prior preparation is required. To obtain the amateur model, an advertisement in the local paper will invariably bring a host of suitable applicants, while the mentioning of one's intentions to clients and asking if they know a suitable young lady, will likewise bring in a bevy of beauties. Whichever means you choose, endeavour to obtain a selection from which to make a final choice, and always hold the most suitable of the remainder in reserve and use as additional practice models, dressing a replica style. A girl who comes in as a model will invariably have a pleasing appearance, and where natural good looks are somewhat lacking knowledge of make-up will help considerably. Avoid altogether models with bad noses, those which fall slightly to one side will mean hairdressing to counteract this defect and put added difficulty into your work. If possible, avoid any facial tendency which tends to detract, such as a full and heavy jaw, ultra wide and high foreheads; for though good hairdressing

can minimize such defects it means added work and does increase the hazard of the event ahead.

An attractive model with a good forehead headline will be able to wear any head-dress, and so allow full concentration upon the work. See that she is tall, and has a good figure, so that even before the work is commenced you will have somebody who is really outstanding, as your final work must be.

The Model's Hair and hair line are important items upon which to make the final decision, the hair itself being the most important factor. The best type of hair is the medium texture with a tendency to coarseness which has a slight natural movement. The hair line has to be good all round the head, not just upon the forehead, and the nape line needs to be regular. Undercutting will make the model completely useless. If necessary, shape up the hair line with judicious cutting or shaving, this is to remove any unnecessary untidy ends or irregular line.

Providing you have sufficient time to put in plenty of practice, hair which is anywhere around a medium texture will react satisfactorily when you are used to it. Avoid altogether, however, the extra fine or extra coarse types. This does not mean that the extreme textures are useless for this subject, as I have used both types in winning contests, but they make preparatory work much more difficult and tedious. Hair colour is immaterial in the selection, but plays a great part later. Light coloured hair is imperative, always look for a blonde. A brunette will not win a contest, so endeavour to make the hair colour a point of importance. Remember, too, that bleaching will take much more out of black hair than it will out of a natural blonde, or other natural light shade. So even though the darkest hair can be lightened, select the lightest shades when choice is available.

The model now selected has the virtues already mentioned, but with hair of a medium, lightish, colour, so the next item is hair coloration.

Why do successful competitors always use extra light, blonde or lightly coloured hair? The answer is that blonde hair shows off the work, it allows the fullest possible expression of artistry, and gives a natural lightness, all of these being important items for success. Dark hair tends to hide many salient features, it does not reflect the good points, it creates a tendency to heaviness, and besides all these points it does not possess the natural beauty of lightly coloured hair.

It is now readily followed that the model must be blonde or lightly coloured, so the hair, even with a tendency to natural blondness, will have to be bleached and in most cases decorated.

**Decoloration.** Bleaching therefore becomes a part of the training routine. Here the objective is to

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bleach and lighten the hair without deterioration. The bleaching must be such that whatever the lightness of the final shade, from whatever base colour, the hair has to be able to stand up to all sorts of treatment without the possibility of breakage, snarling or sponginess. I can assure the sceptical that bleaching right down to white blondes is possible, and yet the hair can be left in a condition which would allow perfect permanent waving or any dressing treatment.

The base of all decoloration is the action of hydrogen peroxide and ammonia, and though many proprietary materials are offered for this purpose all are based upon these fundamental materials. But the use of peroxide and ammonia alone will undoubtedly lead to hair deterioration, so counteractives must be employed. These can be in the form of oils or other materials which assist in protecting the hair structure. I always use my bleach in paste form and for this I mix it with a suitable carrier in the form of a "white henna." The bleaching material is to create the lightening without affecting the hair, and to obviate any tendency to brassy or hard hair shades, or any tone not required. The "white henna" powder can ensure this certainty of colour. So if both oils, protectors and "white henna" are mixed together with peroxide and ammonia, using normal peroxide at 20 vol. the finished mixture will be in the region of 10 vol. strength, which is insufficient to decolorize sufficiently in a single application. Therefore all materials used will have to be handled either by weight or liquid measure to ensure accurate proportions. The best bleaching strength to work at is between 25 and 30 volumes. This will give rapid decoloration, with contact periods reduced to no more than 10 to 20 minutes.

Another enemy here pops up his head: this is scalp damage, and a method of protecting the scalp must be evolved, otherwise the skin may be blistered and the head made so tender that work upon it will be impossible. (A bad or damaged scalp will lose votes if observed by a juror.) The scalp can be protected by means of a fine layer of prepared soft wax, which is melted and applied warm and worked in with the tips of the fingers.

The protecting oil decided upon should next be brushed upon the hair with a fine toothbrush, taking thin layers. Strips of cotton wool should be placed between each oiled section, so that they are kept divided and thus speed up the action of the bleach. The bleach is mixed up from 50 volumes peroxide, with say 4 oz. of peroxide to 4 oz. of other materials, of which at least 1 oz. is the protecting oil. The ammonia is added last. The thick bleach paste is applied in the normal manner, covering the hair quickly and thoroughly.

Immediately all the hair is covered, place beneath a net and put on a warm hood drier. The warm air assists in obtaining even decoloration and speeds up the action. Examine the hair after ten minutes and wash as soon as possible.

In modern hairdressing the bleached head becomes only the basis for other colorations, and the full powers of the artistic temperament of the individual can be displayed. Temporary hair colour rinses are applied, which take on the bleached hair and show off the most delicate variety of shades, from mauves to pinks and from blues to steely platinums.

Personally, I prefer to work on hair which is coloured by spraying at the final stage, if the rules of the contest permit. At other times, I colour with diluted liquid hennas or with very dilute stain rinses, to give such glamorous colours as Strawberry Blondes, and Albino Whites. (The latter being a very delicate shade of pink blonde.) The coloration is now concluded and the model is ready for the next stage of her glamorization.

**Cutting** To most models and prospective models the mention of cutting gives them more than a mere shudder, but whatever the objections the hair must be correctly and carefully cut and shaped. Some operators rush at this cutting like a bull in a china shop. They take off as much as possible as quickly as possible, and though they achieve their objective they leave the model distraught at her sudden loss of hair, and an unhappy model can certainly make the planning of the competition campaign very difficult. Besides which, the best results are certainly not obtained by one severe tapering. Proceed with great care and definition, taper out the whole head in an even manner, and don't reduce below an overall length of six inches. See that this tapering is evenly performed over the entire head. This will ensure that the hair distribution is ideal for the planning of the subsequent style.

Tapering can be performed with either normal scissors, aesculap scissors or with the open razor. The latter tool does invariably allow for the most delicate finish, but should only be used by an expert or else it becomes a dangerous weapon.

The tapering should be continued at practices, when the hair is set into the contest style. Thickness is removed from the portions which build up in heaviness, and length is likewise removed from those portions where it is a handicap. This gradual hair reduction, taking only the minimum, yet with effect, reacts to the full approval of both the model and competitor.

Tapering on the style may cause certain portions of the hair to be longer than others. It is a bad policy, however, to allow great differences of length between adjoining sections. This point, too, must be considered

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in a contest where the hair is combed through by a juror. For in such cases a juror could easily downpoint a contestant because he considered the hair was badly cut, with long strands next to short pieces. Varying lengths are permissible and sometimes extremely useful to obtain a specific effect, but should only be used in competition when the jury do not comb the hair. All cutting will depend upon the requirements of the style, the type of hair, the natural thickness. Coarse hair will require more thinning than fine hair, and as you are most likely to select a model whose hair has some vestige of thickness, then tapering must be finally on the heavy side.

Length cutting and the degree of thinning depend too upon the final lay of the hair. For example, if the style is to demand a swathed back with the hair moving from right to left, then a bulk of hair would be found upon the left and more tapering and cutting would be necessary at this place. To do this, the hair would be divided into sections and thinned, so that the underneath hair sections of the left would be shorter and thinner than the hair which moves across from the right. The same procedure is operative at any part of the head.

In closing this portion of my subject, let me stress the paramount importance of perfect hair cutting in relationship to competition hairdressing. I always have used aesculap scissors, ordinary scissors, and open razor, and my cutting has always helped to assist in the natural head movement and to create hair movement when the hair is poker straight.

**Formation of the Foundation.** Every water wave has its foundation, known as the first *pli*, the *mis-en-pli*, or the set. But so also do other subjects. There is a foundation to the Marcel wave, the *postiche* and the historical dressing, and the techniques vary according to the subject. With the water wave, the foundation is made in the wet state of the hair and the waves, curls, movements, swathes, etc., are moulded into the wet hair and pinned in position for this purpose. With the Marcel, the warm irons achieve the same effect by moulding the hair into position, where the competition craftsman holds it firmly with pins, until ready for dressing. With *postiche* the hair is wet and set and the foundation is moulded into waves, curls, etc. (as in water waving), these movements are held with ordinary steel pins placed into the malleable block. Most expert *posticheurs* work on lightly damped hair, unless circumstances decree otherwise.

The historical dressing has its foundation built up with both *postiche* and *postiche-pieces*, these are set wet and the style is produced from this when brought together with the dressing out.

To-day, however, the water wave is supreme in all spheres, and especially in those of Fantasy and

Competition hairdressing, and so commands my detailed attention on this one point of the whole subject. There is one fundamental fact which must be observed: "what is put into the foundation will be brought out in the final dressing." Therefore, the knowledgeable operator will put into the *mis-en-pli* his very best, and he will leave no effort undone to ensure that every hair movement has a bearing upon the final *coiffure*, and that the lay of every single hair has his attention. I have seen good foundations ruined by poor dressing out, and likewise have seen poor foundations dressed out successfully. But with perfection in the *mis-en-pli* half the battle is over. Therefore, make certain that you simplify the final part of the contest work by doing this preliminary groundwork accurately and to perfection.

One of the first considerations is the suitability of the style to the model, and here, whatever new creation you may have in mind (and a new creation will always gain an extra point), take great care that the *coiffure* is built in its new line to suit the model, to hide any defect, and to improve the glamour and appearance of the lady. Avoid the bizarre, for jurors do not always appreciate such styles, bizarre *coiffures* are more suitable at a demonstration or at a Fantasy show, or for a special occasion for the client.

I am a great believer in practising what I preach, and I put into the foundation what I expect to get out of it. If I wish to have a waved movement I place a waved movement into the foundation. Should I require a palm curl or a swathe or a series of interlaced curls, each and every movement is placed into the *coiffure* right from the start. I do not advise setting the hair into one effect and then dressing it into another. For it will often be found that for some inexplicable reason the movement required in a certain direction takes itself into another, causing a subsequent reshaping of style, though it may have been practised accurately for months. Such a hazard occurring can unbalance a contestant. If a curl is required, set a curl, when a wave is necessary, set a wave, if the wave is to turn over this must be formed in the *pli*, if the curls are to be upstanding fans, or turned under hoops, or swathed, or interlaced, set them that way in the first instance.

Each and every movement has its individuality in the foundation. The Palm curl is a flat, smooth, thin layer, fan-like effect which can be dressed upon any part of the head. A scroll curl is a curved movement which moves round in flat undulation mode and then turns over, or under, into a light curl. An interlaced movement is one where sections move across each other. They usually have a slight directional waved line and finish with a flat curl. A swathe is where a section is drawn to one side. An asymmetric effect is where the entire head-dress is brought

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over to one side. Please do not think at this stage I am giving a glossary of terms, but these descriptions are to differentiate between some of the beautiful and intricate movements which go into a fantasy and competition *coiffure*.

Recently I introduced a new effect which I described as an overlift wave. This requires one portion of the hair to be set as the padding and support of the shown movement, this second portion is lifted over it. In such cases the underneath position is usually set into curls and dressed into a puffed roll.

The upper portion is either waved or with directional waved movements which are set into the portion. They are dressed so that they appear as one with the lower portion, giving extra support, height, fullness, and shapeliness which would only otherwise be obtainable with a false padding.

**Commencing upon your "Coiffure"** A master plan of the head is necessary, and in this you visualize all of the final pictures of the head-dress, and, from this you conceive how the dressing is built up. Only in such a manner can you plan the proper lay-out of the foundation.

What working partings are required?

How will the head be proceeded with?

How will the whole *coiffure* be merged and built up?

Your mental, or drawn, plan will answer these questions which then become the basis of the setting. It is not policy always to start at the front of the head and work backwards. Nor is it policy to commence at the back and work to the front, every *coiffure* requires its own starting point. A swathed portion at the crown may need to be set prior to the front. A forward section from the crown may, likewise, have to be set first and the front later, it all depends on the line and movement of the design. No concrete policy can be laid down on the procedure and each plan should carry the individuality of the artist. Suffice to say that the planning of the foundation should be to simplify the work. When actually setting the *coiffure* set first those sections which will either be impossible to set accurately at a later stage or which are the underlying positions.

This sectionizing of the head needs accurate execution. For where a symmetrical design is portrayed then sections have to be, similarly, of a balanced nature.

There is one grave risk of forming definite hair sections for the foundation, and that is, that these foundation partings may show in the finished *coiffure*. This is one of the faults common to many operators, and is one which shows crudeness of craftsmanship. Therefore, when working partings are made, see to it that they are covered not only in the final dressing-out, but also in the forming of the foundation.

Create at the commencement the perfect balance

and line desired. Marshall every effect and portion of hair, each with its specific job and story to tell, and each with its perfect usefulness and harmony in the final creation.

**Dressing Out** The finishing stage of the *coiffure* is perhaps the most interesting to the operator, the spectator, and also the model. It is also the part of the dressing which requires perfect knowledge and experienced craftsmanship to perform, and is that which brings a *coiffure* to a successful conclusion. How great is the skill that goes into the final dressing of the hair? Those who have striven for perfection and have found it as elusive as a Pimpernel will appreciate the skill which is acquired only during years of hard practice. The power to make each and every hair do the bidding of the hairdresser, to create movements in which each and every hair plays its part, where movement may be of single hair thickness or as heavy as desired, where lightness of movement is portrayed when there may even be a bulk of hair—these are but a few of the points that go into dressing-out. The final glow of the hair, to make it shine like silk and reflect every highlight, yet not to be greasy, appear stiff, or be dull and without lustre. All of these virtues must be part of ones' training in the dressing, combing, the brushing, and the brilliantining of the hair.

The first lesson to be learned is, not to be frightened of combing the hair. For, the more the hair is combed the more supple and attractive it becomes for its final replacing, and this rule is put into operation by the correct use of the combs, the *postiche*-brush and the hairbrush. An operator must also be at concert pitch to ensure that he, or she, can turn a section which becomes difficult and does not easily lay correctly, into the movement desired. Theoretically such should not be possible, it does, however, happen, and is caused through a strange occurrence whereby certain portions of the hair take up the setting more firmly and tightly than others and holds that tightness. This is worked out by brushing, combing, back-combing, and rebrushing. It is a good procedure to take up those sections which move into one piece and comb and then brush them together, to ease out any unwanted tightness and to ensure that they do one's bidding.

To lay down a complete set of rules for dressing-out is not possible. For every hairdresser develops his own technique, which comes through finding the easiest method to manipulate hair. This does not mean that there is no definite procedure. For the dressing-out is to create the additional beauty in hair so that the hair is smooth, clean, and free of breaks, comb lines, and of harsh finish. To obtain this, combing, back-combing, *postiche* brushing, back *postiche* brushing, this latter idea is one which I have



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developed to success) give that additional softness to the finished head. It brings out the shapeliness and line of the *coiffure* and ensures that smoothness and cleanness prevail over the entire head. As with the *pli* you always take the hair in a certain order, following the demands of the *coiffure* created, and comb it in the manner which allows the greatest freedom of action. For example, with a *coiffure* set upwards from the nape it may be advisable to dress out this portion first, and then the front and the sides last. With a *coiffure* with a swirl it may be, perhaps, most advisable to dress the swirl out first and then the hair around it. With a high waved front, it may be deemed necessary for this part to be combed first. With a billowed waved fringe front, intricacies of the surrounding portions may demand that the fringe be the last to be completed. Again, certain portions need double treatment. A rough dressing at first to prepare the lay of the hair, then all of the surrounding movements are completed and the final actions are to re-dress this section.

Double dressing is necessary when a movement is obtained which leads up to a climax in the line of the *coiffure*. A typical example is a complete circular puffed roll. The first rough combing allows the individual *mis-en-pli* curls to be joined together, the second combing with back-combing applies the finish and smoothness, joins each section without breaks, and ensures attaining the complete desired effect.

Back-combing of the hair is one of the most interesting and useful methods of hair control. Briefly the technique is to take up the section of hair upon which one is working, to comb it through, coax it, and install the approximate movement while the hair is in the hand and then back-comb this hair underneath the section. The higher and finer the section, the greater the back-combing, the fuller and rounder the section, the greater the back-brushing. Back-brushing is similar to back-combing, but the tapered hair is brushed back and so has a fuller shape than when back-combed. What actually happens during back-combing is that the tapered hair is forced down in between the longer adjoining hair and it thereby causes a wedge, and this has the effect of holding the hair in certain direct positions wherever desired. If the effect of bringing height is required, see that the hair section is held up high while the back-combing is performed. Should the desire be to create a medium height with a laying direction, see that the hair section is held at the desired angle during the dressing-out. If a certain portion of the section be desired sleekly to the head and the adjoining portion to move upwards, see that the sleek portion is combed through and the back-combing commenced at the point where the upward

tendency is required. Always place the back-combing on the underneath side of the hair section, to ensure that no looseness of hair be visible.

These few tips can be put into operation and enlarged upon on practically every head. I have found that by using the *postiche* brush in the same manner as a comb one does help to induce a roundness into the hair section, which gives those puffed effects so often desired but seldom obtained. It is assumed that all readers are partially acquainted with the technique and execution of back-combing, for I believe an outline of the actual movements should come into general Craft training. It is a great technique to master and is always useful in the salon. Unfortunately, it is a subject which is in the hand of the few master-craftsmen and is not generally practised amongst the rankers.

Back-combing, however, can do one thing, especially if done carelessly, and this is to induce a certain amount of untidiness of hair. To remove this, delicate hair smoothing, both with the *postiche*-brush and with the comb and fingers, is essential. Combined with this, correct finger reshaping and recoaxing are necessary. This final shaping is usually performed on the visible side of the hair section and the object is to produce smoothness and cleanness. Comb, brush, and finger slide along the hair direction. When care has been exercised in the actual back-combing, little untidiness has to be corrected. When the dressing has been heavy and untidy, a similar extra amount of work is required in the final smoothness to obtain the desired finish. Sometimes the hair section has to be clean on both sides. In such cases care must be taken to ensure that the re-combing and re-brushing do not remove all of the support created by the back-combing. When giving the final light combing over such sections, even if they be taken straight upwards, it is always necessary to follow the hair undulation directions, and if necessary, to emphasize a particular point, by increasing the undulation movement, or by assisting a crest by light finger pinching. On all this type of work a very light, accurate touch has to be developed.

The use of hairpins during dressing is worthy of note, for their assistance helps the building up of the dressing. The hairpins are used only for tacking purposes, in the same manner as a dressmaker uses pins to tack the garment in fitting. These pins are placed lightly at strategical points, and wherever possible only the points are placed into the hair. They must be removed when the *coiffure* is completed. It is a serious fault to have pins showing, and many a contest has been lost from this failure alone. I advise the use of a small magnet to remove tacking pins. Place the points of a hairpin over and on to the hair, supported by the tacking pin, so that during its



## THE ART AND CRAFT OF HAIRDRESSING

removal not even a single hair can become dislodged. When the dressing is complete do not consider that your work is done, and in a contest where the rules permit, commence to decorate the *coiffure*. However, before you leave your *coiffure* ensure that the entire headdress is perfectly finished, that it has no simple errors, since they will be immediately observed by a juror, and that every minute spent has been to advantage. Remember, too, that a winning competitor never leaves his work until the last moment.

**Décor** We are in an era of colours and hair decoration and most fantasy *coiffures* require colour. If a contest allows one to make use of this outlet to the artistic skill of the operator, and to the added beauty of the *coiffure*, do so. But before colour comes the usefulness and necessity of simple fixatives or lacquers. Here much additional beauty and permanence can be added to a *coiffure*. For example, a suitable fixative can be sprayed on the hair after the *coiffure* is complete and this will hold the hair in position for a long period, so that during judging and the displaying of the hair not a hair will become displaced or be accidentally disarranged. It will also allow a greater degree of finish to be dressed into the hair style. More important, however, is the method of using a fixative as one proceeds with the dressing out. As each portion is combed it may be lightly sprayed and thereby held so that it cannot be accidentally disturbed. As a good fixative dries practically instantaneously it can be immediately re-combed if this is deemed necessary, it will not cause worry if one movement then requires re-combing and further adjustment.

Select with care the material you use, for I have known of competitors being down-pointed solely because their *coiffure* has smelt unpleasant and has offended the artistic temperament of the juror! There is nothing more unpleasant than hair smelling of a bad fixative. Once the *coiffure* is fixed it will be ready for final colouring. The lacquer acts as a carrier for further coloration, and prevents the colour from staining the hair.

Coloration was mentioned in the early part of this article, though not in detail. However, for *décor* I prefer final spraying, and it is the technique I have done much to foster to its present popularity. By spraying delicate shades on to the hair, effects can be enhanced and improved. Movements and shapes can be made to stand out. Fans can be made to look lighter and yet more definite, waves by a deeper colour in the trough can be made to look deeper, and ensemble can be matched, which always helps. Use the colours to make added beauty and not to dull and detract. Glitter, gold, and silver powders are also useful additions. Take great care to ensure lightness and prevent over-application. I can

remember one International Contest in France where a well-known artist "killed" his *coiffure* solely by additional colour, which made his dressing so heavy and ugly that the jury just walked by it. Be guided by such an error. Also, for true beauty, do not use too many colours on one *coiffure*—at the most use two or three.

Application by the spray is not as simple as it sounds. If it is the intention to edge a fan with red how will the colour be prevented from straying on to the adjoining hair? Careful masking by means of thin pieces of cardboard will be necessary, each piece to be coloured must have the protecting mask placed beneath it and then the spraying will not contact any other portion of hair. Similarly, if one portion of a movement is required, say, in a henna colour, then this will need an additional mask in the front to shade out the place where the colours join. Colours applied by spray dampen the hair, but as the fixative has prevented this from penetrating deeply they will not cause the *coiffure* to fall down. It is necessary that the colour dries quickly and does not stay damply upon the hair, therefore, when mixing your colour, dilute with spirit to the desired shade. Some hairdressers also add a few drops of lacquer to the colour mixture.

The removal of sprayed colours is invariably very simple, and a good shampoo will take them out with a single application.

**Ornaments** If you intend using an ornament, and the rules permit, plan the *coiffure* to take the ornament. In a contest do not allow the ornament to dominate the *coiffure*, but see that it becomes part of the dressing. Do not allow it to cover large sections of the hair, nor permit it to be on the head solely because ornaments are allowed. Feathers, small art *postiche* work, light fancy combs, flowers of a light character, are all useful.

Emphasize on feathers, for they are so light, they do not hide a dressing, and they are suitable to the hair at any time. They can be interwoven into the movements and are invariably fashionable. However, rely rather on ornamentation by *décor* than on ornament which does not fit into the *coiffure*.

All that I have written so far is useful both in the salon and on the competition floor, and is helpful for Fantasy and Competition Hairdressing. A few words on the actual contest are necessary.

**The Contest** Put as much practice into competition work as possible, and for as long as is possible before the actual contest. Work according to the rules. Read these carefully and see if they tell you of the type of *coiffure* desired, and from this give your interpretation of the rule.

Practise against the clock, so that every part of the plan of action is timed and see that on each part you

## HAIR STYLING

have time to spare Use all the minutes gained by correct timing to ensure perfection, and do not allow any silly little mistake to occur Never stop work before the last moment of the competition, there is always that little extra touch which can help

When a contest is in two parts ensure that the *coiffure* is planned for maximum points in both sections, do not rely on one part lifting you upon the other Abide by the rules to the last letter, and also in the spirit in which they are planned Do not use a second *pli* when first *pli* is stipulated Do not dress

*coiffures* with large portions of straight hair, for though a straight clean effect may be attractive, jurors always down-point excessive display of straight hair If sleek effects help the *coiffure* have, at least, directional movement Every contest you enter and practise for, helps you in your every-day salon work See you have every possible tool and item you require in your equipment, do not run around borrowing articles to use at the last moment

If you enter a competition do so as a sporting event and work in it like a sportsman

## THE COIFFURES

Fig 399

This superb *coiffure*, which won the Gold Star of the Fellowship of Hairdressers in London, represents competition work in its highest form It is beautifully executed and it has the rare virtue of being practical It can be done in the salon The basis of the style is, of course, magnificent cutting, and the care that has been taken in this fundamental task has been well rewarded

The *coiffure* is the finest example ever shown in its class and captures that will-o'-the-wisp of hair work perfection The student should notice particularly, besides the cutting, the setting and the general working of the hair The artist has adopted the design of the ancient "Aureole," one of the loveliest of classic designs

It will be seen that no curls are evident in the dressing because these have been merged into perfectly produced waves The front has been built out from the head There is an abundance, a great and subtle richness of movement which gives the *coiffure* depth and quality

The "swathed" movement at the neck which takes the shape of the wave suggests a chignon, and this effect is rendered with complete success The hair has been cut across the head towards the parting, which, though unconventional, is highly effective Each hair, so it seems, is performing a part in the general movement and yet sustains it fully in the finished design Seen from any angle this *coiffure* will lose none of its values It is a planned style and contains all that can be learned in this class of hair-dressing—beauty, line, fitness, and dazzling finish

Fig 400

This *coiffure* is an example, quite successful, of the elusive "crescent" movement It has been expertly cut to medium length and set in large curls taking a spiral direction from the top of the head, clockwise, with the front hair line turned into a reverse direction It is severely brushed across the top down to the side. The cheek wave movement lies flush on the cheekbone

and ends at the crest, well back-combed here as in the front

Note the contrast provided by the flat downward movement with the elaborate lightness of the pointed "crescent" at the back and the raised "crescent" in the front

The dressing has an impression of studied casualness, but in fact it has been conceived and executed with great care and exquisite finish Difficult movements have been carried out with sureness of touch and none of the problems of this class of design has been avoided Instead they have been met and fully solved Here again all the hair has been worked and the cutting done to the intended design with finished skill

Fig 401

This *coiffure* is a fine competition rendering of the claw fringe which became popular as a development of the Italian Boy style The claw effect is set off with an asymmetrical front This light-coloured hair has been set in large curls on short hair, with probably just enough hair to complete the circle of the curl

The whole effect has been brushed backwards from the forehead and then lightly brought forward over the front to provide the clawed fringe It will be noticed—although it is not strictly a part of the *coiffure*—that the jewellery has been chosen to emphasize the lightness of the front claw effect

It will be at once obvious what an important part cutting has played in this design, which is fresh, even boyish, simple yet sophisticated, as the hair movement is studied It is more than likely that short hair is here to stay for many years and *coiffures* of this type will always be popular with jurors who, to-day, require competition styles to have a practical application

Fig 402

In this *coiffure* we perceive the continuous exploitation of modern ideas—the "talon" fringe is exchanged for the "claw." The effect is delightful—one of



FIG 399 WINNING GOLD STAR COIFFURE, LONDON, BY J VERMOTE



FIG 400 COMPETITION COIFFURE BY JEAN FAYE

HYBERT



FIG 401 COMPETITION COIFFURE BY GLADYS LITTLE





FIG 402 COMPETITION COIFFURE BY JOSEPHINE PURSER





FIG. 403: COMPETITION POSTICHE COIFFURE BY JOSEPH EVANGELISTA



FIG 404 · COMPETITION COIFFURE BY T. WEBB

## THE ART AND CRAFT OF HAIRDRESSING

lightness—the hair coming well over the front hair line, but executed in such a way as to avoid any suggestion of bulk or heaviness

But this kind of dressing can easily go wrong. The hair movements must be boldly formed and yet keep that pretty lightness. The hair here has been brushed well back and then taken over. Note the skilful introduction of the “talon” over the right ear of the model and its careful placing from the hair line to the bottom of the ear.

This style again is in the Italian Boy tradition and is more for the young lady with boyish features, although it is essentially feminine in its lightness and subtle quality. The treatment at the right side of the head is particularly interesting and suggests a spread wing.

There is much originality of detail in this *coiffure* which, as ever, illustrates the importance of good basic cutting.

Fig 403

This *coiffure* shows *postiche* work at its best—an extremely clever and adept rendering by a well-known master of the craft of hairdressing. The execution of the hairwork is superb in its finesse. Of particular interest is the complete crest over the profile. This may very well be a pointer to the next treatment in hair styling generally.

Points to note in this *coiffure* are the movement of the hair on and just above the ear and the impression of a full circle which completes the upper movement. The adroit taking of the hair at the bottom of the crest at the back down to the nape has been effected without any break, and the necessary fullness of the nape hair is offset by the light movement towards the cheekbone.

The tossing curl effect has been very carefully executed and an awkward problem on the hair line above the eye has been successfully solved. The general effect is one of expertly controlled movement allied to smoothness in arrangement. The *coiffure* itself is full of ideas and originality.

Fig 404

This dressing is a softer and more subdued version of a clawed fringe, suitable for the shape of the face and features, backed up by the more solidly shaped side piece.

The emphasis on the claw fringe is manifest in the design. Note the feature of the hair ornament, rather cleverly placed to differentiate the side piece from the fringe. Another interesting point is the raised effect coming from the far side, giving a finality to the fringe.

There is a grand, controlled sweep of hair coming forward from the crown, and note how, again, every

hair is worked neatly into the *coiffure*. The fringe succeeds where it might easily have failed on such an intricate *coiffure*, which, incidentally, is another example of a practical dressing.

Fig 405

The style here has drawn inspiration from one of the loveliest of shapes in the art of hairdressing—the heart. But the style itself has cleverly avoided a symmetrical shape. The movement at the front goes up at an angle from the hair line over the right eye and is built up gradually to a line above the end of the left eyebrow, level with the top of the left ear. And from the right side, the top starts just off centre to the left of the nose and is then shaped down to balance the other side.

Very skilful cutting was necessary in this design to achieve lightness and delineation, particularly in the supporting hair movements.

Points to note are the clever handling of downward moving hair and the various directions it is made to take to mask slightly a broad and comparatively high forehead. The hair comes down in a tendency to make the forehead appear both lower and narrower. The cleverness lies in the hint of the artist's intention—a suggestion rather than a definite movement. This is an extremely clever *coiffure* and well worth close study.

Figs 406 and 407

This is a fantasy dressing, the most difficult of all hair styles to describe because, apart from their obvious beauty and artistry, there is always a message contained in such *coiffures* which is hidden in the expression.

The front showing the shell and snail inspiration can be described as the exploitation of simplicity enhancing the lovely face of the model. The artist may have intended to convey the fact that the snail has left its shell, being drawn therefrom by the beauty of the face beneath. “Beauty and the Snail” might be a suitable title for this aspect of the *coiffure*. On the other hand, the snail might be leaving its shell to dwell in the shell effect created in front of the left ear.

The manifold movements of the back view of this *coiffure* are bewildering in their complexity and appear to state an entirely new theme altogether! It appears to suggest a space world. The net lacing at the top gives the impression that the whole dressing is flying through space.

Note the cunning use of unconventional square-shaped undulations achieved through wispy curls and claws. Myriads of stars and other heavenly bodies suggest that the superimposed rocket at the extreme top is about to leave the head—and then one is



FIG 405 COMPETITION (GOLD STAR) COIFFURE BY PETER COLLINGE





FIG 406 COMPETITION FANTASY COIFFURE BY PAUL NORTON



FIG 407 BACK VIEW OF COIFFURE SHOWN IN FIG 406



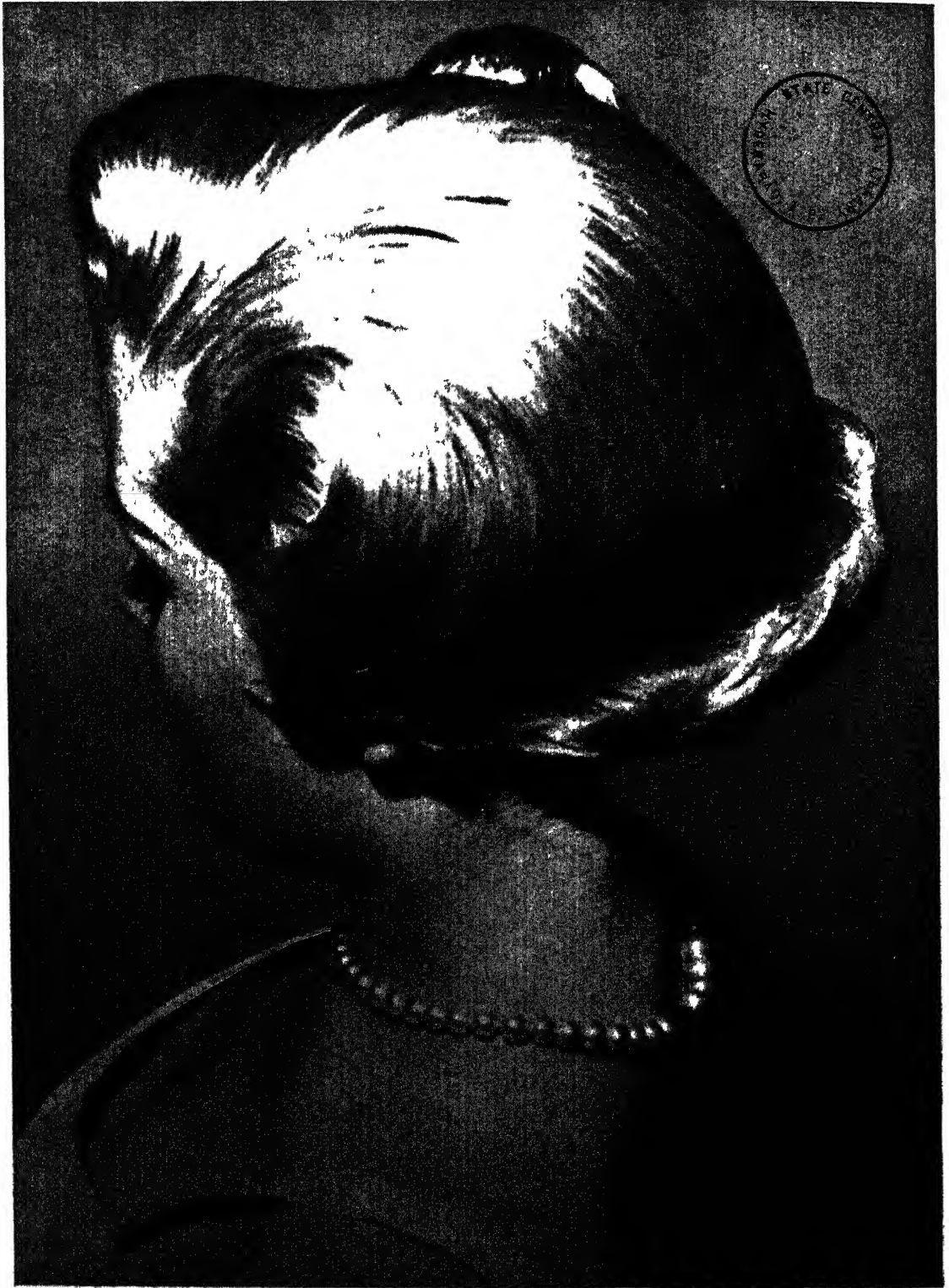


FIG. 408. COMPETITION COMPOUND BY JOSEPHINE PURSEK.

## HAIR STYLING

brought down to earth by the very feminine ear-rings.

There is a joyous fun about the whole fantasy and it may reveal a story in two instalments—at the front a snail reluctant to leave the earth, detained by beauty, and at the back an invitation to leave the earth altogether for the adventurous search for beauty in other spheres!

This is how fantasy hair styles should be interpreted if they are to be understood. The artist endeavours to express ideas in hair, and in this case he has succeeded and, at the same time, executed some exquisite and fascinating hair movements.

Fig 408

This striking *coiffure* shows how hair can be moulded into sculptural form yet retain its plastic resiliency and flowing, luxuriant life. It is a brilliant example of controlled shaping and styling with its main features built both in the dressing and out of it. The front movement, perfectly executed, is balanced by a secondary reverse movement between the left eye and ear, the latter moving fluidly into the deep sculpted wave which begins at the left ear and rises gracefully round the back of the head.

The outstanding impression is the extremely expert cutting and general handling of hair of medium length. The smooth shell inspiration is easy to conceive, but difficult to execute unless every detail has been taken care of, as here. It is a flowing shape and the suggestion is that of a wave breaking over a shell and running away between the front and side hair movements.

The base of the shell is exquisitely formed, and note the cunning working of the ends into the lip and the equally cunning lift given to the movement. The point to study is the method the artist has used to give life to a design that could have been cold and static. Coloured in shell-pink it acquires lightness, warmth, and great delicacy in appearance in spite of the boldness which has been used to effect the complete design. Simplicity, so hard to achieve in a *coiffure* of this kind, has been rendered here with a

faithfulness that is quite out-standing and the final result is one of freshness and clean detail.

### Practical Application

The demands made on competition workers to-day require their styles to be practical rather than merely technical exercises in hair movements, however beautiful these may be. This is not to belittle creative masterpieces, which teach so much to those who have eyes to see and minds to appreciate. But we live in an industrial or utilitarian age where beauty lies in function rather than in art for art's sake.

The great merit of competition work, however, will always be that it demands of the hairdresser practice, practice and again practice—a close application to the finer points which carry hairdressing on from the craft stage to the realm of art. Craft is the basis of art. Although the day's work in the salon may be heavy, the practice of hairdressing prevents the hairdresser, busy and prosperous though he may be, from stagnating.

Just as the finest musicians constantly practice their art, day by day, whether they are tired or not, so does the hairdresser artist. For hairdressing, like all arts, is progressive—it is creative, therefore, dynamic, ever changing.

Nowhere else but in competition work can the hairdresser learn, for instance, the importance of good cutting. A well cut head allows mistakes to be corrected. The hairdresser can always go back to a well cut head and try a new design, because the basis of many styles are inherent in a head that is well and carefully cut. A one-style cutting means bad cutting. The style covers the bad workmanship.

No work done on the competition platform is ever wasted. It is constantly helpful in the practical work in the salon because it gives the hairdresser the knowledge of handling hair, the skill, the expertness and the desire to achieve a beautiful style. If some master hairdressers to-day frown on competitions, it is because they have become commercially minded, although they must be aware that the true basis for their craft is not found in the cash register alone.

## SECTION VII

### ART AS APPLIED TO HAIRDRESSING

SINCE hairdressing IS art in a form rather akin to sculpture it is obvious that a knowledge of drawing can be of invaluable assistance to the hairdresser. My interest in drawing has probably always existed, I do not profess to be good at it, but I have always managed to give myself a certain amount of amusement, and apart from anything else it has proved a delightful hobby. Many friends have chided me for "wasting time" on such a non-lucrative occupation—a criticism which I think is a mistaken one.

#### Value in Styling

In experimental hair-styling the value of drawing and an ability to design an idea before trying it out on a head is, in itself, useful. A drawing can be produced in a matter of minutes and, if of no use, be discarded. Experiments on the human head, on the other hand, may take hours and still be unsuccessful.

The hairdresser who draws a little has a distinct advantage over the artist (where hairdressing is concerned). His technical knowledge enables him to avoid styles which he knows to be impossible. Many quite excellent works of art have been ruined in the hairdresser's eyes because the hairdressing was hopelessly incorrect—a fact particularly true in the case of historical dressings.

The idea of coupling art with hairdressing is not new. It was introduced by Croisat in a book which was published in 1832, in which he gave various versions of his celebrated 1830 dressing and a system of styling by charts. His methods were brilliant and could be applied easily to-day.

Part of the satisfaction in being a hairdresser is the ability to pass that knowledge on to others. In teaching apprentices practically every branch of the Craft can be simplified by the use of illustration, particularly in board-work and permanent waving. Another and very important factor is the client's relationship to art. By creating a style and giving the impression that it is being designed for her and her alone—as indeed it is—a service is born which is talked of wherever hair is discussed, and which can have only one ultimate result—increased business.

Enough has already been written, I suggest, to whet the student's appetite and refute all ideas that drawing is a waste of time.

#### Materials Required

Students entering this new field require only simple materials—a fairly soft lead pencil (3 or 4B)

and an ordinary cartridge drawing book or block. Charcoal, on slightly rougher paper, is a very effective combination, but, as this is easily smudged, unless "fixed" by lacquer, it is only of use on drawings



FIG 409 THIS ILLUSTRATION SHOWS "WORKING" AND FLOURISH

With a little "tidying up" it will be seen how attractive this rough sketch could be made to look

which are not intended for filing. Another excellent combination is white pastel on grey or fawn drawing paper. The student would be well advised to experiment while learning, for he may find one method easier than another.

The reader must not expect this to be a chapter on beautiful draughtmanship or on art in a "pretty" form, but rather an exposition of a method of making

## ART AS APPLIED TO HAIRDRESSING

rough sketches that can be readily understood. If waves and curls can be formed on hair with a comb, they can, just as easily, be interpreted on paper with a pencil.



FIG 410 THE BACK VIEW OF FIG 409

This view is particularly difficult to master. Its extreme usefulness is obvious and the student should practise this angle as much as possible.

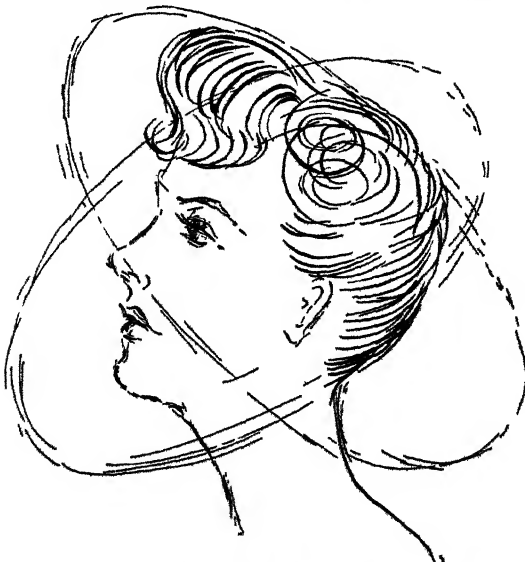


FIG 411 AN EXAMPLE OF BALANCE ACHIEVED BY CONTRARY OVALS

To be successful, it is necessary to produce a confident pencil stroke with a certain amount of flourish. This is very important, because bold curves and really strong movements are much more convincing than halting, nervous efforts, no matter how clear-cut, clean and pleasing to the eye the results may be. A glance at the illustrations will show what is meant.

### Thumbnail Sketches

To learn hairdressing it is necessary for the student to practise assiduously, to acquire a 'flair.' For



FIG 412 AN ANGULAR FACE ENHANCED BY A STYLE MAKING USE OF THE FEATURES

Although an unusual conception it will be noticed that the method shows possibilities.

sketching, the same applies, with the possible difference that sketching can be attempted anywhere and at any time, providing there is enough light to see. My advice is—draw everything, on anything, everywhere and anywhere. Thumbnail sketches on newspaper margins, on the backs of old envelopes, during lunch-time (fellow diners make excellent subjects) and even travelling on the Underground. Draw everything and everybody.

My illustrations (Figs. 409 and 410) show the "flourish" used to advantage, with the lines accentuated where necessary. I have deliberately left in

## THE ART AND CRAFT OF HAIRDRESSING

the rough working lines, but for a finished product would perhaps erase them. However, left in they tend to give it a little life and rhythm.

With the help of illustrations and books on the subject, the student who has no natural aptitude for drawing should conform to the following rules—

(1) Learn, by constant practice, to draw an accurate outline of a head.

(2) Learn the correct placing of eyes, ears, nose and mouth, but use these features only as a suggestion.



FIG 413 AN EXTREME CASE OF USING AN OBVIOUS FACIAL DEFECT IN THE STYLE RATHER THAN TRYING TO DISGUISE IT

It is not a drawing of a pretty woman that is required, but a working drawing, a hairdresser's blue-print—with all the accent on the hair.

(3) Learn by practice to get ease of movement, that confident flourish—particularly when designing in front of a client.

Apart from the obvious pleasure which hairdressers derive from their craft, it must be admitted that it is also their livelihood, and any ideas which can be used to increase goodwill will surely be welcomed.

### Value for Window Display

Art applied correctly will do just that, because not only will it be found of benefit in the salon but it also has its value in the shop window—in the designing and planning of a window display as well as in the designing of show-cards and hairdressing "heads."

I now come to the adaptation of art to the needs of the client, the part, I imagine, which most hairdressers would wish to exploit. It is when his client requires a new style that the hairdresser is presented with his best opportunity to show his artistic skill. A few

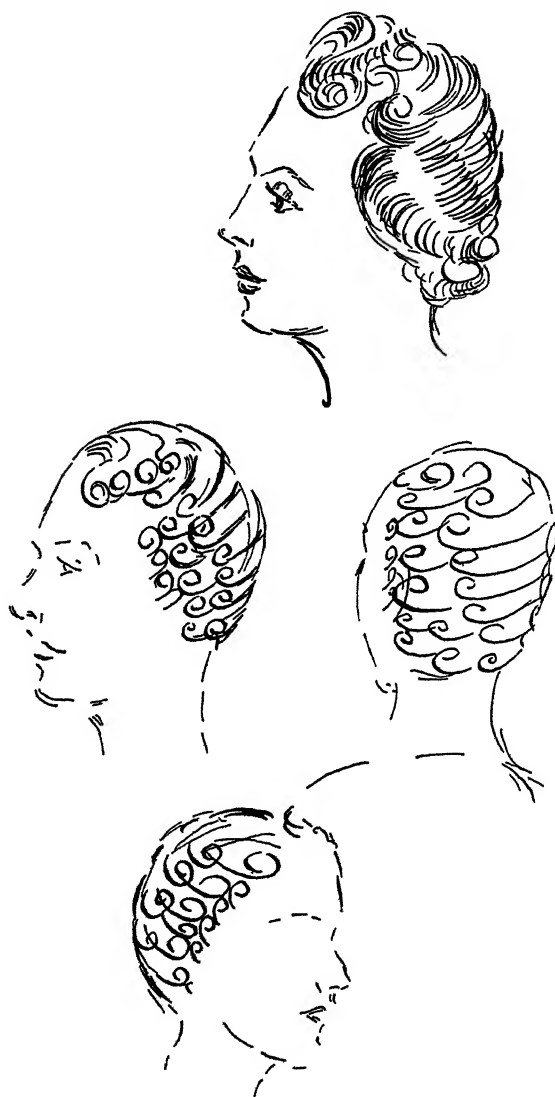


FIG 414 THE CLIENT'S PERSONAL PROPERTY

A design she can take to another hairdresser and be reasonably sure of getting a dressing comparable with her usual one.

dexterous strokes with pencil, charcoal or whatever medium he uses and he can show his patron an effect or two which can be produced in the salon for her.

This idea has great possibilities. It will undoubtedly catch on, and a way of making it a little more commercialized would be to have cards with head outline already drawn (Indian ink could be used) with room on the reverse side for each individual client's data, e.g. name, address, permanent wave method, times,

## ART AS APPLIED TO HAIRDRESSING



FIG 415 THE PAGE-BOY OR GENTLEMAN OF THE COURT OF THE MIDDLE AGES COMPARED WITH HIS MODERN COUNTERPART



FIG 416 THE HIGHWAYMAN'S STYLE



FIG 417 THE MODERN VERSION OF THE HIGHWAYMAN STYLE, EQUALLY COMPARABLE WITH THAT ASSOCIATED WITH MOZART



## THE ART AND CRAFT OF HAIRDRESSING



FIG 418 A LOUIS XVI STYLE, WITH A METHOD OF KEEPING THE SHAPE AND USING MODERN TECHNIQUE TO PRESERVE THE LINE



FIG 419 OUTLINE SUITABLE FOR A PERMANENT RECORD CARD FOR THE CLIENT

Of course, a full faced view would also be of use

## ART AS APPLIED TO HAIRDRESSING

or lotions used, assistant in attendance, and so on. A pencil drawing of the proposed new hair-design can be superimposed on the outline and can be preserved for future use in a filing cabinet.

### Technical Detail

The loyal client is usually perturbed when she is going away, as she is apprehensive of hairdressing at

a drawing from her hairdresser it means she thinks there is no one like him, and a constructive attitude certainly will not make her any easier to attend.

I have no doubt that, like myself, many of my colleagues have been approached by officers of youth clubs in their districts to give talks on hair and beauty culture. I believe this is of great service to young girls and one of the finest ways of helping youth



FIG. 420 THE SOFTNESS OF THIS CHARCOAL STUDY WILL READILY BE APPRECIATED

the hands of a stranger. The obvious answer of the artist-hairdresser is to draw the finished dressing quite roughly and add two or three thumb-nail sketches of the dressing in "pencil." These need only be technical working drawings, denoting the direction of waves and curls, to enable any other craftsman to produce a result comparable with that obtained by the client's regular hairdresser.

Some hairdressers may take exception to following the creation of someone else, but, in my opinion, they are very foolish if they do. If a client does bring

leaders in teaching tidiness and hygiene. To hold the interest of the rather mixed audiences one may expect from these gatherings is no mean feat, as I know from experience.

I have found the blackboard and chalk method infallible. I generally draw a caricature of "what not to wear" and by rubbing out a few lines and re-drawing them correctly, show the audience how a balanced style can improve the head.

Part of the lecture is usually devoted to questions and one which is always asked is whether bleaching

## THE ART AND CRAFT OF HAIRDRESSING

is harmful. The ability to draw a greatly magnified example of a human hair, showing what over-bleaching really does, will explain far more than words.

### For Beauty Culture

In illustrating beauty culture, a full-faced outline of a head can have dotted lines drawn to show the correct movements in the execution of a face massage, with arrows denoting direction. It is possible by these methods to hold an audience which would otherwise tend to be restive at an ordinary lecture.

I am taking it for granted that the student is sufficiently expert in the craft to know how to style to individual features and to correct any anatomical errors which might exist in the client's face and head. The student will know the styles best suited for the thin face, the jutting chin, the high forehead, and so on. I have, therefore, rather confined my illustrations to the straightforward perfect shape. Naturally, when drawing for a client, her little deformities must be taken into account.

### Balance in Style

Whilst on the subject of design, it may be useful to give a brief outline of one of the methods I use in arriving at balance in style. I believe that three individual balances exist which cannot readily be mixed. Ovals can mix with ovals, circles with circles, and angles with angles. My few illustrations will, I believe, help to explain this theory. Correction of a facial error is not always possible or advisable, e.g. if a client has an exceptionally triangular face, it would be better to type her in that way—in other words, build her hairdressing to use the triangular theme.

To be extremely critical, a client with a very hooked nose will have that unfortunate feature despite what the artist does to hide it. In cases like this I have often done the forbidden thing—completed the parrot-like illusion, drawing the hair down on the forehead, thereby using the “bad” feature as part of the hairdressing. Although this could never be beautiful, it is amazing how it adds interest to a dressing which would, with an ordinary style, be

uninteresting. I agree that this treatment is rather extreme and open to conjecture, but I have always believed that any attempt to hide an obvious fault is only to draw attention to it.

### Historical Suggestions

The final field I wish to discuss on this absorbing subject borders rather on fantasy and is intended for those who favour experiments in the unusual. I am referring to the tendency towards using lines and suggestions of well-known historical *coiffures* in modern dressings.

The finest method is to draw the historical version in outline only and then superimpose modern curls and waves to conform to the shape. In drawing first, the hairdresser will see immediately whether the result on a human head would be actually possible. In this way, new ideas may be produced.

It must be pointed out to the student that in this type of research he must not despise the male historical character, who should, in fact, be treated with considerable respect, for was it not from the latter that the “Mozart” dressing was evolved? And what of the “Page-Boy?”—admittedly a little altered now, but, in its earlier days comparable with the medieval page.

Drawing cannot be taught by words and I make no excuses for being unable to teach by this means. I hope, however, that the few illustrations with their descriptive captions will atone for this deficiency.

### Join a Life-class

Before ending I would suggest that the student would be well advised to join a life-class at his local technical school. He should not copy other people's drawings or photographs any more than is necessary by way of practice. In the early stages this will probably be useful, but as soon as possible it is better by far to draw from life and, from a creative point of view, entirely from memory.

I sincerely hope that I have been of some help to the reader and if I have been instrumental in encouraging him to take an even deeper interest in his craft, I shall feel that my efforts have been rewarded.

## SECTION VIII

### HAIR COLOURING AND BRIGHTENING

THE natural colour of the hair can be altered to practically any shade by the application of hair rinses, cream tints and liquid hair colouring preparations. Hair can also be decoloured by the use of bleaching agents.

Until a few years ago the public demand for this branch of professional hairdressing was confined mainly to women with grey hair, but new products, new and simpler techniques and an entirely fresh conception of hair colouring—widely publicized by mass advertising campaigns and other means—have considerably developed this service and made it acceptable to clients of all ages, particularly the

young. It has, in fact, become now one of the most important branches of modern hairdressing.

It is important never to refer to the service as "hair dyeing." It is described in all countries as "hair colouring," "hair tinting" or "hair make-up"—the last term being most popular among progressive hairdressers in Britain. The term "bleaching" has also been replaced by "lightening" or "brightening," which reassures clients who may associate bleaching with over-bleached hair, a condition that often produces a deleterious effect in permanent waving.

In this section the standard methods of hair colouring and decolouring are described in detail.

### HISTORICAL SURVEY

The art and craft of adding colour to the hair and taking away its natural colour is as old as hairdressing itself. Its technical progress has been fully recorded over many centuries until to-day when the chemist and scientist have found the means to change a crude and often dangerous operation into one of safety and simplicity and create standards of beauty which rival those of Nature herself.

A great amount of modern research has, of course, been undertaken in the textile and fur industries where the need for permanent and safe colours is of considerable commercial importance. The results of this important work have been beneficial to the professional hair colourist, and to this knowledge have been added the independent researches of chemists in hairdressing who have adapted and improved many colouring substances traditionally employed in the craft. Henna, for instance, a vegetable dye as well-known in antiquity as at the present time, has now been replaced by products that save time, are easier to use and get better results.

#### Tinting through the Ages

Tinting down the ages is a fascinating subject, and a brief reference to the history of the various practices used will remind modern hairdressers that yet another branch of their ancient craft has such long traditions and a continuous record of progress and development revealing the age-old desire of women to beautify themselves.

Kohl and henna were the first colouring ingredients known to the human race. The former was made in a variety of ways with many diverse materials. The ancient Egyptians used lead sulphide (galena) for

their brand of kohl, while in the East, soot, which is the basic ingredient of kohl, was made by burning almond shells and aromatic resins. Kohl was not a hair dye, but a hair paint and the forerunner of modern hair lacquer in liquid and powder form. Mascara derives from kohl and contains charcoal or lampblack as one of its chief ingredients. Nowadays we refer to soot as carbon. Soot, in fact, is carbonized material, and charcoal is, of course, carbonized—i.e. burnt—wood.

Henna, which is obtained by reducing to powder the dried leaves of an Egyptian shrub, known to botanists as *Lawsonia alba* Lam, has a resplendent tradition as a hair dye. Mohammed was supposed to have used it to dye his beard. The women of Ancient Egypt dyed both their hands and hair with henna, and also the soles of their feet. Mohammedan women also use it in the same way, although not on their hair.

#### Ancient Greece and Rome

The women of ancient Greece and Rome used henna and other herbal preparations to colour their hair. Tertullian tells us that the women of his time powdered their hair with saffron to obtain a blonde effect, and the women of Gaul, in Julius Caesar's time, used a fine white ash to obtain a golden tint.

Bleaching was carried out in Rome of old by the application of ingredients containing quicklime, and the result was often disastrous, as the poet Ovid tells us. In a later Italian age, the fourteenth century, Venetians bleached their hair by exposing it to the sun. The desire among men and women to lighten the colour of their hair in various ways expresses the

## THE ART AND CRAFT OF HAIRDRESSING

eternal human quest for changing the appearance. We see this in the restless craze for new fashions in dress and in dressing the hair.

### Powder Dressings

Powder dressings were the next fashion in hair colouring. The style is said to have originated with the Italian mummers—actors in dumb shows. This dressing became popular in the eighteenth century and was to last for many years, till the time of the French Revolution which brought to an abrupt and bloody end an epoch of magnificent styles in dress and hairdressing.

In Georgian days in England, the powder dressing was created by well-greasing the hair and rubbing it all over with some crude powder such as buckwheat flour. The final dressing was of a fine white powder which was puffed on to the hair by bellows held at a distance. There were special powder closets for this operation and they can still be seen to-day in many of our stately homes. Their object was to protect the clothing, which was made of the costliest materials.

### Metallic Dyes

When the nineteenth century dawned and the great era of the Industrial Age began, chemistry and other sciences made their impact on every aspect of life. Several new chemicals were found suitable at the time for colouring hair and many were employed. They were mainly derivatives of nitrate of silver, copper, pyrogallol acid, lead, iron and sulphur. Many of the preparations used were called hair "restorers," and there is ample evidence that they rarely could be applied without danger to the customer since there could be small scientific guarantee that toxic ingredients were not present in too high a degree of concentration. It is, however, clear that some products were reliable enough according to the standards of the time. Only a small proportion of the public used them, in any event, so the chances of skin and blood affections were not on a scale sufficient enough to attract attention.

Modern hair colouring really began with the introduction into the textile trade of aniline dyes, but before discussing these remarkable compounds, some reference should be made to the development of henna.

### Henna and Henna Compound

Henna, up to the year 1880 or thereabouts, was supplied to the hairdresser in the simple form of red henna powder. This extract did not penetrate the shaft of the hair, but coated it in varying shades of red, depending on the amount of time allowed for the contact with the hair. The longer the henna remained on the head, the deeper was the shade of red.

To increase the colour range of henna had always

been a problem, and in the year 1914 this was achieved by the introduction of a preparation called henna compound. Henna was present not as a colouring medium, but merely to convey the chemicals compounded in the extract to the hair. These chemicals made it possible to get shades ranging from blonde to black, but it is noteworthy that this compound coated the hair and did not penetrate it. Coating is, of course, a distinctive feature of henna so that we may assume that the use of henna in this connection was to ensure the safety of the compound.

The pioneers in the introduction of compound hennas were the Parisian firms of Broux et Cie and L'Oreal. The latter firm was responsible for the invention of a developer which fixed the shade of a compound henna application before the client left the salon. The normal application often did not finally "fix" until days after the event.

But, like henna itself, compound henna is now being replaced by newer, more efficient and easier to handle colouring mediums in connection with which aniline dyes have played the chief part.

### Para Dyes

An English chemist, William Perkin, produced the first aniline dye. It was in the year 1856. He was engaged in trying to make artificial quinine from a coal-tar product, aniline, when he accidentally obtained the intense mauve dye to be known in future as "Perkin's Purple." From this start a great range of new dyes were speedily produced from coal tar—chiefly in Germany—and textile and cosmetic manufacturers soon had at their disposal a great variety of cheaply-produced colours for use in the textile, cosmetic, hair dye and tinted powder industries. The world, incidentally, also owes the artificial production of perfume to Perkin, who first made the perfume coumarin (woodruff) synthetically.

Para-phenylenediamine, an aniline dye, known in hairdressing as "para," is the base of modern hair colouring practice. The title, para, however, is a generic name for any colouring medium which is based on a coal-tar derivative. It is not scientifically accurate, but the brothers and cousins of para-phenylenediamine are numerous and their names are equally long and hard to write, as far as hairdressers are concerned. So we shall adopt this popular title throughout this section when referring to aniline hair dyes.

A para dye for use in the hairdressing salon was first patented in a preparation produced by Monnet et Cie of Paris, in 1883. We know little about this preparation to-day because the advance has been so rapid in the field that it is not possible to detail much until the well-known preparations of to-day appear on the scene.

## HAIR COLOURING AND BRIGHTENING

For many years, until 1950, or thereabouts, para dyes had been conveyed to the hairdresser in liquid form, in two bottles, one of which was an oxidant which added considerably to the rapidity of the operation. These colourants in liquid form have since been supplemented by para cream dyes and in this new form a revolution has been created in hair colouring. Not only has the practical side been simplified, chiefly because of the alteration of development time and control, but there has been considerable although not entire elimination of pre-bleaching and the introduction of an extended range of colours many of which are produced by blending the creams. The new colours have proved to be very popular with the younger client and it is, in point of fact, to the cream para dyes that we owe the vast increase in hair colouring business which to-day has made this branch of hairdressing such an important service. No longer is the greying client the sole source of revenue. Clients of all ages can have their natural hair colours brightened, improved or emphasized by skilfully devised overtones and the result has little in common with the old-fashioned tints used solely in the past to mask grey hair.

### Rinses

Another section of the modern hair colour service is the development of the rinse. The rinse has for

long been a neglected product in the hairdressing salon. Its effects were temporary because its acceptance by the client was based on the fact that it could be washed out at any time, but its possibilities were considerable once it could provide a "semi permanent" result because it is easy to apply, and if the same range of colours could be made available as with the para creams, a profitable business could be obtained from it.

The new form of rinse therefore, claims all these characteristics and has proved to be an excellent means of introducing clients to the more permanent forms of hair colouring. Some hair colourists dilute normal liquid para dyes to make these new rinses and so achieve a wider range of colours than those obtainable from rinses of the semi-permanent kind. On their performance, within their range of colours, the new rinses are unrivalled and are now in universal use.

Generally speaking, the new preparations in the hands of the professional hair colourer to-day have added much to the artistry of this branch of hairdressing and have allowed the whole operation of hair colouring to be streamlined and brought to a state of the highest efficiency. The days when a client for tinting demanded a cubicle and the utmost privacy are gone. Diminishing rapidly also are the risks of a client incurring skin irritation or a form of dermatitis from the application of a para group hair colour.

## CHOICE OF SHADES

Every hairdresser knows that correct hair cutting is the basis of a correct style. In the same way, the right selection of hair colour is the basis for the correct colour of a tinted head of hair. This sounds rather elementary, but is nevertheless most important and needs emphasizing. There is a preparation to produce practically every shade desired by a woman, and when deciding which colour to use, do not just glance casually at the client's hair and think mid-brown is about right, and risk it. That is much too haphazard. Experience in hair tinting over many years has proved that the colour of the hair of the majority of English women is in the ashen series, and the hair tinter who is the most successful uses more of the ashen colour dyes than any other. If the hair of a particular woman has been an ashen, or what one may term a nondescript colour, all her life, it will only become conspicuous and attract attention if it is made a pretty chestnut brown. This delightful colour above an elderly face would look false, which is what the majority of potential hair tinting clients are most anxious to avoid. Of course, there are some who dislike their ashen coloured hair, and wish to have it made what they call a more attractive colour. The hair colourist must always be only too

willing to carry out his clients' wishes. Preparations can be obtained in colours ranging from blonde to black, and the colours can be divided into two separate groups—cold and warm.

The cold shades are—

Light ash blonde	Light ash brown
Mid ash blonde	Dark brown
	Blue black.

These preparations, used correctly, produce ordinary normal tones which contain practically no red or warm lights, and look extremely natural. The reason why it is so strongly recommended that these ashen or cold shades should be used whenever possible is as follows.

The majority of women who want their hair tinted, do so because it is turning grey. They have decided that they dislike grey hair, and would like the white hairs banished, obliterated, or coloured. But they want this operation performed in such a way that no one else, friends or relations, will have any suspicion.

Often they visit a colourist with a certain amount of trepidation, because some heads of hair they may



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have seen, perhaps at the theatre or the seaside, have possessed peculiar reddish lights or glints which those heads of hair ought never to possess, because the ages of the wearers belie the rather youthful colour of their hair. Therefore the colourist must be able to tint the hair of the timid client in such a manner that it does not possess those unnatural glints to which she objects. It is this type of client, and there are quite a number of them, on whose hair it is much better to employ one of the ashen colours.

### Three Types of Client

There are many women who have no grey hairs, but who are dissatisfied with the natural colour of their hair, and they want a change. This, by the way, is not an unusual trait of the gentler sex. A woman with mid-brown hair may want it altered to light brown, or even blonde. Rarely do they want their natural colour made darker. Sometimes women with dark brown hair wish to have it changed to a mid-brown or chestnut shade. These women—unlike those with grey hair—do not want colour *added* to their hair. Instead, they require the opposite, that is to say, they want some of the natural colour *removed*,

or taken out of their hair. This operation is known as “bleaching,” “brightening,” or “decolouring.” Full details of the correct way of doing this will be dealt with in due course.

A third type of potential client is the woman who has a desire, amounting in some instances almost to a passion, to possess reddish hair. Some like it to be as red as it is humanly possible to make it. Even when their hair has reached the stage when by nature it should be faded and grey, they still crave for red hair. This result is generally obtained with pure henna.

It is interesting to note that this violent red hair, when worn by obviously elderly women, acts as a deterrent to quite a number of others who may have grey hair and are seriously considering having it tinted. They see that these blatant red heads are obviously artificially coloured. It makes them jump to the conclusion that all heads when tinted look artificial and, in consequence, they give up the idea of having their own hair done. They fail to realize that there are thousands of heads of hair which are tinted to perfection. So perfect are they in fact, that no one suspects that the colour comes out of a bottle.

## MATERIALS AND IDIOSYNCRASY

It should be fully understood by the reader, that this treatise is written solely for the benefit of the hairdresser who wishes to include hair colouring in all its branches among the services he performs for his clientele. Explanations and descriptions of chemicals have purposely been omitted, as such knowledge is of no practical use to the hair tinter. Hair colouring like other hairdressing services is purely practical, and no colourist, even if he knew how, would bother to manufacture hair dyes for his own use.

For one thing, a laboratory is absolutely essential, and a specialized knowledge is vital before such work could be undertaken.

The three groups of materials required by hair colourists are—

1. A full range of colours of a suitable para base cream or liquid dye.
2. A full range of colours of a reliable make of compound henna, and a quantity of ordinary pure henna.
3. Bleaching materials—peroxide of hydrogen, 20 volumes, c-880 ammonia

### Warning

A book of this kind would not be complete without a word of warning. It has been explained already that the most modern organic dyes which are now very popular, contain a chemical known as *paraphenylenediamine*, usually referred to as *para*. This particular product, an extract from coal tar,

cannot be used indiscriminately on everyone requiring hair tinting. When hair is being tinted, the hair dye itself is *dabbed deliberately* on to the scalp, so as to colour the white hairs right down to where they protrude through the skin. It has been found that certain persons, who may be perfectly normal in every other way, cannot come into personal contact with anything containing *para*, as it will set up on their particular skins a kind of inflammation or dermatitis. The proportion of human beings whose skins cannot take a *para* dye is small. But even so, the fact remains, there are some.

In one or two cases which have been taken to the Law Courts, idiosyncrasy has been called the culprit. This word is derived from the Greek, and means “personal.” In medicine it is defined as an individual reaction provoked by food, chemical products, physical products, and sometimes by perfumes. Among foods so classed are shell fish, eggs, milk, strawberries, veal, and even honey, and among the chemical products are benzine, zinc oxide, quinine, carbolic acid, *paraphenylenediamine*, etc. These latter-mentioned form part of the group known as “chemical idiosyncrasies.” In the opinion of doctors and chemists hair dye poisoning cannot be dismissed, or explained, by that blessed word “idiosyncrasy.” It is doubtful whether any rule can be laid down concerning the actual cause of the poisonous nature of the *para* dyes.

## HAIR COLOURING AND BRIGHTENING

It is known that a certain number of organic colouring matters have a constitution which is always associated with poison, and it has been suggested that whenever quinine is present, or apt to be present as a result of chemical reaction, the poisoning will result.

The production of certain chemicals in the skin was once regarded as the sole cause of poisoning when those chemicals came into direct contact with para, but it has been proved that in certain circumstances comparatively harmless substances like egg albumen, cotton wool, and other substances can produce at times exceptionally bad skin rashes. It has been suggested, too, that para by itself, without any further reaction, is responsible for the poisoning, and great stress was therefore laid upon the importance of thoroughly shampooing the head after the colouring had been carried out.

Scientific research has found then, that the amino-acid substances of the hair and skin can react with the para dyes to produce poisoning, and since the proteins differ in every individual it is more than probable that the poisonous action depends entirely upon the presence of a certain specific amino-acid in the hair and skin.

If this amino-acid is not present no poisoning will take place. It is a curious fact that the natural colouring matter of the hair and skin is derived from what are known as melanogens which in their turn produce what are known as melanins. Both these substances are very closely associated chemically with the poisonous substances produced in the skin when subjected to burns or scalds.

### Test for Predisposition

Despite its dangers, para is very popular and extensively used by hairdressers. It is obvious, however, in view of its toxic properties, that the hairdresser employing a para dye should take every precaution against the risk of poisoning. In fairness to the manufacturers of para dyes, it must be stated that the dangerous nature of the product is always indicated in plain language upon the packages in which it is sold. Hairdressers using these dyes therefore do so at their own risk.

It has been explained that certain individuals have a peculiar susceptibility, or predisposition, to hair dye poisoning, a fact which renders the employment of toxic preparations somewhat hazardous. In order to minimize the risk of hair dye poisoning it is essential that the presence of predisposition in a client be determined as far as possible *before* attempting any application.

A simple and easy test for predisposition has been devised by Drs. Sabouraud and Rousseau, two

eminent skin specialists—this test is popularly known as the

### Sabouraud-Rousseau Test

Most manufacturers issue instructions with each bottle or tube of dye, which state that the test must as a matter of routine be employed on each and every occasion prior to using a para dye—whether for a full head of hair or for retouching—regardless of the fact that it has been used with success, that is to say,

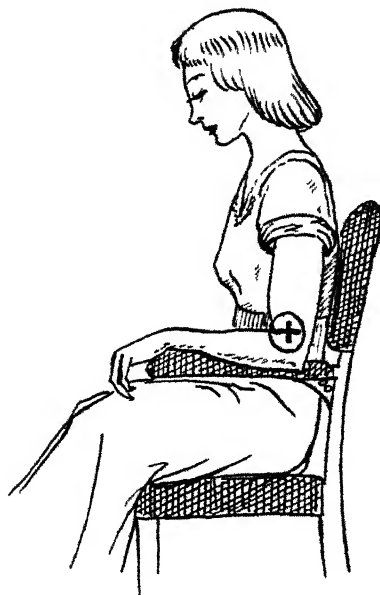


FIG 421 DYE IN FORM OF AN X AS TEST FOR IDIOSYNCRASY

given a negative result—on the same person on a previous occasion. It has been the experience of many hair tinters that women whose hair has been tinted regularly at intervals of from four to five weeks, have not suddenly developed an idiosyncrasy.

The test consists of applying a small quantity of dye on to the skin, and after forty-eight hours, should no inflammation be experienced, the dye can be applied to the entire head with perfect confidence. But, the suggestion is that if the dye is applied one month after a successful test, a woman may, during that month have become allergic and in consequence the dye might cause dermatitis. The manufacturers are perfectly right in issuing the warning by which, incidentally, they safeguard themselves.

The test for liquid dyes is carried out as follows. Pour a few drops from the bottles marked "A" and "B" and mix them together in a small vessel. Then, with an orange stick or match stick around the end of which has been wrapped a small piece of cotton wool, make a cross on the arm of the prospective client, as

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illustrated in Fig 421 After a few minutes, when the dye has dried on the skin, apply a little collodion with a camel hair brush (new skin is equally suitable), covering the whole of the cross and allow to dry, thereby forming a protecting film Leave this undisturbed for not less than twenty-four hours, when the collodion or new-skin should be peeled off and the patch washed with soap and water If no irritation has been experienced, and there is no redness or inflammation, then the client's skin is free from predisposition, and the full dyeing process can be undertaken

For cream dyes mix a small dab of cream in a glass or porcelain dish with a few drops of hydrogen peroxide and apply as explained in regard to liquid para dyes

Needless to say, the above test must not be regarded as absolutely infallible, but, nevertheless, it is the most reliable and practical test yet devised for determining the presence or absence of predisposition

No application of a para dye must be made if the slightest tendency to predisposition is discovered, however mild it may be Neither should any application be attempted if there appears to be any roughness of the skin, any pimples on the face, or if there is any known history of dermatitis or eczema on any part of the body

The client should be tactfully questioned as to her medical history, especially as far as skin diseases are concerned, and told quite plainly, if a predisposition is found, or if there are any other suspicious circumstances, that the dyeing cannot be done with a para dye Should the client be agreeable, her hair could be tinted with a henna compound In all fairness it can be stated that most excellent results can be obtained with it One drawback, however, is that hair cannot be bleached before applying it, and also, hair tinted with henna compound cannot be permanently waved But, and this is a great asset, the manufacturers guarantee it to be harmless to the skin

## APPLICATION OF LIQUID PARA GROUP TINTS

Liquid para group tints still enjoy a measure of popularity and are often preferable to cream with the older client who has had her hair coloured with them over a long period These products are too well-known to disappear entirely They are, in fact, highly efficient and have certain advantages over the cream products—the most important being that the development can be watched easily and that alone saves time in reducing or stripping hair that has gone too dark as it is likely to do in the case of cream colours unless care is taken

### Pre-bleaching

The liquid colours, of course, require the hair to be pre-bleached before they are applied Bleaching is necessary because it efficiently removes all the natural colour in the hair. This permits the colourist to produce a uniform tint

The basis of the bleach is peroxide of hydrogen, which is both safe and effective It must be of 20 volume strength and must be kept well-corked and never allowed to vary in strength. A small proportion of 0.880 ammonia is added to it immediately before use The main purpose of the ammonia is that it increases the oxidizing effects of the peroxide and speeds up the bleaching process. A few drops in a half-saucerful of peroxide are usually enough, and to that are added a few soap-flakes which froth up the solution and thicken it so preventing it from running off the scalp and, in the case of a re-touch, preventing overlapping on to previously coloured hair.

In applying liquid tints the clothing must be well-protected with either a special cape or a gown, and a

towel of smooth texture should be tucked round the neck of the client, away from her hair

When the whole head is to be coloured, make the usual parting from the forehead to the nape (Fig 422) This, of course, divides the hair equally into two sections The root section is treated with bleach first, about two to three inches down the hair right from the scalp Apply the bleach first to the parting, starting at the crown and finishing at the nape, taking care to press the brush or dabber gently but firmly on to the head Then make a second parting, starting just above the crown, half an inch away from and parallel to the first one, also ending at the nape as shown in Fig 423 Apply the bleach to this parting and continue to make partings (Fig 424) This latter drawing, incidentally, will show that the first parting was made at *A* and the last one, on the side of the head, at *B*

Now return to the back of the head and make the next parting to the right of the first one and continue making more as you work the bleach until the forehead is reached on the right side of the head Each strand as it is moistened should be placed if possible in an upright direction. This is governed by the length of the hair. If it is short it will not stay up Fig 425 shows the general direction in which the hair should be placed as far as its length will permit When the whole of the root section has been moistened, carefully examine the hair all round the edge to make sure that none has been left untreated

The lengths and ends of the hair are next treated, the bleach being taken from where the first application stopped, that is from two to three inches from the

## HAIR COLOURING AND BRIGHTENING

scalp The hair need not be divided in such small sections as for treating new growths in the root section. The partings can be from one to two inches apart, but this will be governed by the thickness of the hair. If the hair is very short take each application right to the ends if long take it to one or two inches from the

longer, depending on the hair texture and porosity. When the time is up, dry the hair thoroughly under the

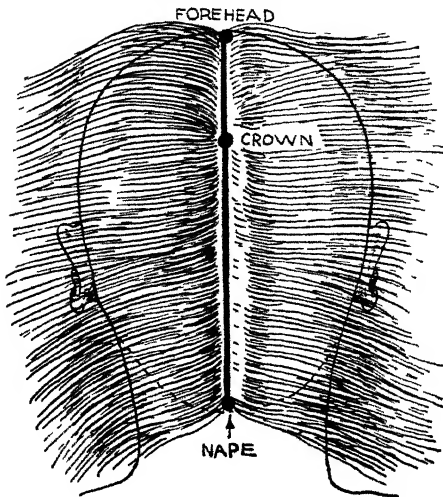


FIG 422 PARTING MADE TO DIVIDE HAIR IN TWO FROM FOREHEAD TO NAPE

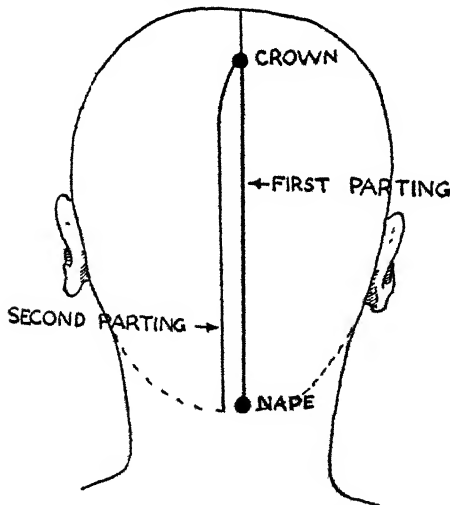


FIG 423. SHOWS SECOND PARTING A HALF-INCH AWAY FROM FIRST PARTING

ends, and then, finally, those extreme ends can be placed across the palm of the left hand and the bleach applied to them (Fig. 426). Long hair should be pinned loosely on top of the head to prevent the liquid running away from the scalp.

The hair should be carefully examined from time to time until the dark hairs mixed with the white are lighter than the colour you wish to get in the finished result of tinting. Time for the bleach to do its work may vary between ten and thirty minutes, or even

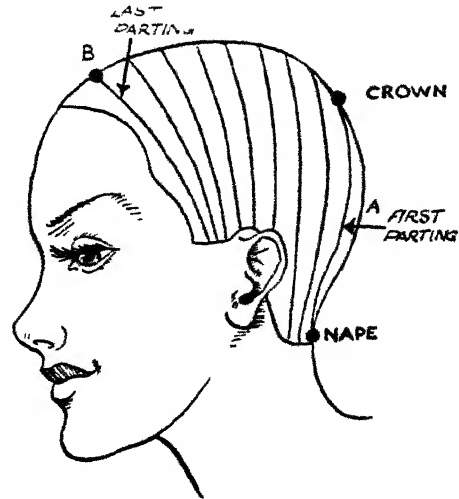


FIG 424 SHOWS DIRECTION OF PARTINGS ON ONE SIDE OF HEAD



FIG. 425 SHOWS UPWARD DIRECTION OF HAIR

dryer. It is then ready for the application of the liquid tint.

(The method of application detailed above varies in regard to some products. One well-known product directs, when bleaching a virgin head, that the bleach should be applied to the lengths of the hair first, leaving the root section till last, as the natural heat

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FIG 426 PLACE THE HAIR ACROSS PALM TO APPLY LIQUIDS TO THE ENDS

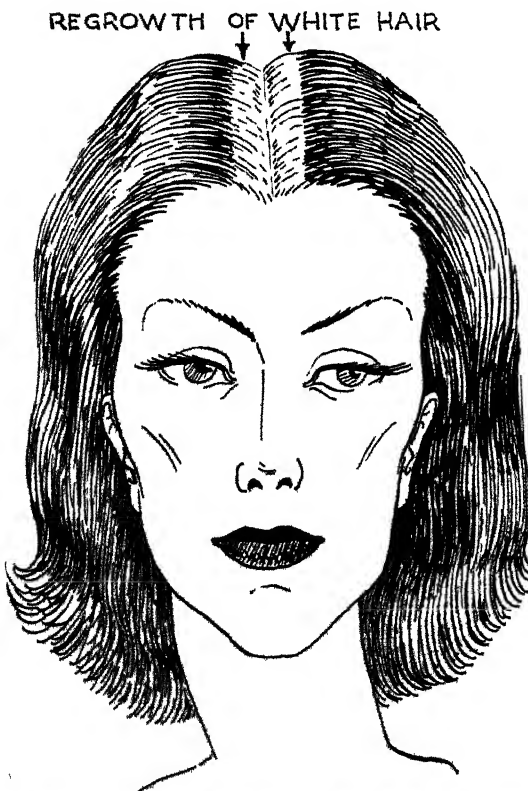


FIG. 427. SHOWS HALF-INCH REGROWTH OR LINE OF DEMARCATION

of the head can cause the roots to develop much more quickly than the lengths. The same product also requires that a fresh mixture of bleach is made for the root section. As with cream tints, the colourist must pay particular attention to the directions that go with

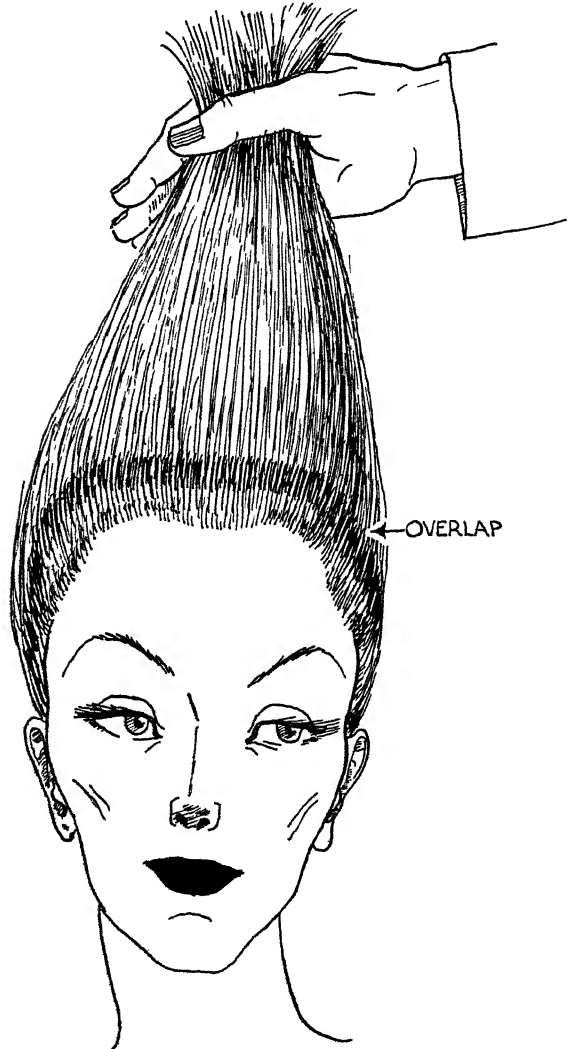


FIG 428 SHOWS RESULT OF OVERLAPPING WHEN RETOUCHING

each product until he is competent enough to handle any product in a way that gives him the best results )

### Applying the Tint

Now, the hair being ready for the application of the liquid tint, it should be stated that the bleach, besides reducing the natural colour of the hair, has also reduced the resistance of the white hairs to the application of the tint so that it is wise to use a shade lighter than the natural colour of the hair. To choose the correct shade number in the manufacturer's shade card it

## HAIR COLOURING AND BRIGHTENING

is a good plan to make a test with a strand of hair cut from the front of the client's head. Mix together a small and equal quantity of each of the two bottles which together make the tinting solution and put in the strand of hair. Watch it for the colour development then shampoo and dry it. If you get the correct shade from the test, you can proceed at once with tinting the full head.

The method of sectioning the hair and applying the liquid tint is the same as detailed above for the bleaching operation. Watch hair carefully to see if the colour is developing correctly, and when the shade desired is obtained, shampoo the hair and set. Stains can be removed either by rubbing a wad of cotton-wool with a little shampoo on it round the hair line or by applying a brush damped with the liquid tint round the same areas just before washing the head. This will cause the stains to dissolve. Some manufacturers suggest that in applying their liquid tint the

points of the hair should be left till last and then coloured by combing the tinting liquid through the hair down to the ends. They suggest two reasons for this technique—that the ends are older hair, and therefore more porous and susceptible to the tint, and that the ends of a naturally coloured head of hair are always lighter than the top.

For a retouch, the same technique is followed as previously described for bleaching and tinting. Very few women allow their hair to grow out for more than about half an inch between each re-touch. (See Fig. 427.) Naturally care must be taken to see that there is no overlapping in applying the tint to the grown-out hair (Fig. 428), and it is recommended that, unless the hair is entirely white, a shade lighter should be chosen for the re-touching operation.

In all cases of applying liquid tints the reducer or stripper can be used where a shade too dark is obtained.

## APPLICATION OF HAIR CREAM COLOURING

Each manufacturer has his own specialized method for applying cream colouring to the hair, so it is necessary, if the colourist stocks all the different makes—and the majority do—to study thoroughly the directions which accompany each product. In this section the student of colouring will be given the basic practices of hair make-up and these can, of course, be adapted to the special directions of particular manufacturers.

Many hair colourists, it is true, prefer certain creams to others for a particular head because they feel they will get a more satisfactory result. Some products develop quicker than others or are more efficacious in dealing with white or grey hair. The product they choose may not be scientifically superior to any others, but the colourists prefer it, which means that it gives them more confidence when they use it.

Hair tinting creams cannot naturally lift the colour of the hair more than three shades. If, therefore, the client needs a shade that requires her hair to be lifted higher than three shades, pre-bleaching is necessary, as in the case of liquid hair tints. A client cannot expect to change from a brunette to a blonde without undergoing normal bleaching as a preliminary to the application of the tinting cream. But that should be obvious.

### Virgin Heads

A virgin head is one that has never been coloured before, and clients in this category are likely to be a little nervous about their first colour. It is necessary to assure them (a) that the process is safe and (b) that the exact colour which they or the colourist selects can be reproduced. Where a para tint is being used

it is necessary, of course, to make a skin test. The first of these requirements is satisfied by carrying out the simple skin test already described.

Now to proceed with the tinting operation. The shade of colour has first to be agreed upon. Most clients with virgin heads who require tinting are those who have a small percentage of grey hairs and it is not unusual for them to ask for their hair to be restored to its "natural colour." But hair as it starts to turn grey also starts to fade in its natural colour and to restore the whole head to this shade would, in the majority of cases, effect too sharp a contrast in the client's appearance. Thus the operator should choose a shade that is two shades lighter in the particular colour group. Two shades is the usual practice, but some operators prefer only one and achieve a lighter effect by other ways. In matching colours, of course, the manufacturers' shade cards are an invaluable aid.

When the client attends the salon all the necessary articles for the operation of colouring should be assembled and ready to hand. These are as follows: a porcelain or glass dish, the tube of cream, the correct amount of hydrogen peroxide, the application brush, clips for sectioning the hair and a tail comb.

### Method of Application

After having seated the client comfortably in a relaxed position, proceed to mix the cream in the dish by squeezing out the contents from the tube and stirring it thoroughly. Then add slowly 1 oz. of 30 volume peroxide, carrying on stirring until the mixture becomes of a smooth creamy consistency.

The next step is to divide the hair into six main sections as against the four sections which we have



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seen were needed when applying liquid dyes. First the hair is parted down the centre from forehead to nape and then two further cross partings are made centred on each ear. This divides the head up roughly into six equal sections. Secure the centre sections with clips to keep the hair away until it is ready to be dealt with. Now divide each section as you treat it into small one-inch partings and start applying the cream mixture to the hair lengths of each of these sections, beginning one inch from the roots and taking your stroke down and finishing it just short of the points of the strand. Continue this action throughout each section, replacing the sectional clips in the two centre sections.

Now allow about a quarter of an hour to elapse and then begin to apply the cream to the root section, so far untouched, all over the head. Again allow fifteen minutes for the colour to develop and then make the final application to the points of the hair. After a further five minutes' wait, clean the face off with a piece of damp cotton wool to remove any suggestion of line at the forehead roots and also to remove any stains. Then comb the cream thoroughly through the hair, adding a little water, from root to points, finally rinsing off any surplus cream with warm water before giving the head a thorough shampoo.

It may be asked why three applications of cream have to be made. It is because hair near the roots is affected in temperature by the warmth of the scalp and this extra warmth helps the cream to develop quickly. Thus, if an application of cream were made to the whole length of a section of hair, the rate of the colour development would differ in each section of the length and the finished result would be uneven. The points of the hair are left to last because they are invariably more porous in this part and would take in the colour swiftly and so the hair would be over-processed.

Naturally, there are differences in these techniques according to the product being used. One product, at least, advocates in its directions for use that the whole length of the hair, apart from the one-inch section at the roots, should be treated at the same time. That is why it is always necessary to read the manufacturer's instructions in spite of the fact that the points of the hair are, generally speaking, usually more porous than other sections.

### Reducers

Now errors can always occur in the production of the exact colour. That is natural enough and it is nothing to worry about because the manufacturers have allowed for this event where the tint comes out too dark. The error may be due to a variety of causes, such as too dark a shade having been chosen, the hair being more porous than you appreciated, the colour

having been left on too long or the hair having other chemicals on it which affect your application.

In such cases a reducer is applied—sometimes called a stripper. These products are packaged in different ways but they are all used in liquid form. Again read the manufacturer's instructions. The reducer must be made up fresh each time it is used and must be applied hot to the parts of the hair which are to be lightened. It is best to dilute the liquid reducer for the first application in case the colour comes off too quickly. If the colour does not lighten, then use a more concentrated application of the liquid. For obstinate cases it may be necessary to cover the hair in a paper cap and put it under a dryer, but do not allow the reducer to dry out. The treatment can be repeated without injuring the hair. When the right degree of lightening has been achieved, thoroughly shampoo the hair.

If only parts or patches of the hair are too dark, obviously only these places should be treated. If you over-lighten the hair it is best not to treat it with a further colour application to remedy the position before a day has elapsed.

Where the colour has not come out dark enough—this is not a bad fault and in a good many cases can be ignored—the remedy is simply to apply a further application of darker shade. Sometimes a lighter shade is due to lack of development time. The hair has to be examined to discover whether this is so and you will soon find out because unnatural colour will be present, such as green, grey or blue.

If shades in other groups turn out to be too red the colour excess can be neutralized by applying a green tone. If a matt tone is used it should be mixed with water and applied until the redness is toned down to the right shade. If the redness is not particularly noticeable, it can be toned down with ash, violet or blue diluted with water. Rinse off when the correct shade is produced. Where white hair comes out too red an application of ash blonde should remedy it.

All these points are learned by practice and experiment, and that is what makes the competent hair colourist. All the "tricks of the trade" cannot be written down and many of them it would be unwise for the beginner to try.

### Re-touching

Re-touching coloured hair is carried out in very much the same way as colouring a virgin head. The hair is sectioned off as previously described except that the sections or strands for treatment should not be larger than half-an-inch wide. These sections can either be down or across the six major sections, and it is best to make them with the tail of the comb so that they will be straight.

Apply the cream tint carefully on the regrowth

## HAIR COLOURING AND BRIGHTENING

because using too much will result in overlapping besides wasting your materials. Start from the back sections of the head and work up to the front. When you have finished the application, lift the hair up with the tail of the comb. It is necessary to do this to permit an even development of colour all over the head. Testing for colour is carried out at the spot where you started, by scraping the cream off with the back of the comb. Make the tests at regular intervals, and when the development is completed, comb the cream down through the entire lengths of the hair right from the root. This should obliterate any line between the new colour and the old. Clean up the front hair line as described previously and thoroughly shampoo, using the fingers to remove any colour stains on the scalp.

At this point it should be said that the hair colourist using cream tints is indulging in a comparatively new departure in this field and that it cannot be considered the final form of presenting para group colours. No doubt the time will come when jellies or thick emul-

sions will be used and hydrogen peroxide will be manufactured in tablet form. Hair colouring is now a progressive art and new products are always turning up. Do not be afraid to try anything new. Each product has its merits and they are acceptable to many hair colourists, otherwise manufacturers would not find it worth while to make them. It is, however, doubtful, if we shall ever get a more efficient medium of hair colouring than that provided by the aniline dye which is the basis of the para group of colours.

In the meantime, some of our manufacturers have further simplified the process of application by increasing their range of colours to 36 or even more. It is simplification insofar as it saves the time of the hairdresser make-up artist because it is unnecessary for him to mix his own shades. There will, of course, always be many who will prefer to mix their shades themselves to get unique, individual colours which please their clients. Like hairdressing, colouring is an individual art and the colourist who can produce interesting shades will be popular.

## HAIR RINSES

As already stated, an enormous demand for rinses has arisen in the past few years, largely because of the development of the rinse from being something that can be rubbed off the hair when it is washed, to the latest product which offers a permanent colour for a period—some claim to last through six to eight shampoos. These rinses provide exciting new shades to the hair, although most of them are confined to the ash and red groups. They do not treat white, grey or what is called "pepper and salt" hair, but they mask it to some extent and provide a pleasing variation.

In applying these new rinses the hair should be shampooed, rinsed out and left damp. The bottle containing the rinse should be well shaken to form a lather and then the contents sprinkled on the hair from the bottle evenly, starting at the back of the head and lathered up by the fingers during the application. When the whole of the head has been covered, the liquid should be left on for about five to ten minutes to allow the colour to develop. The longer period the rinse is allowed to remain on the hair the

stronger will be the resultant colour. The latter is not indicated, of course, by the colour of the lather.

Finally, the lather is washed off in warm water and the hair set. It will not be affected as to colour by the use of setting lotions. These rinses do not normally stain, but for colourists with dry skins some of the manufacturers suggest wearing rubber gloves. Towels, linen and gowns that might be splashed during the application should be washed immediately as a precaution against any likelihood of stains.

For rinses in colour groups in the warmer shades, some colourists use diluted cream tints and liquid tints. These are not, however, strictly rinses and considerably expertness is required in handling them. But there is a great demand to-day for subtle and delicate shades, and the orthodox rinses clearly meet this need because the finished shade depends a great deal on the natural shade of the hair and the result cannot be forecast as in the case of permanent hair colouring. This uncertainty is not resented by the client. In fact, it is welcomed.

## BLEACHING

The operation of decolouring the hair has already been described above but clients nowadays who want their hair bleached are fewer because they know a better effect is obtainable for them in the wide range of colours in the ash group of both cream and liquid tints. As already stated, if they want their hair lifted more than three shades lighter, a pre-bleach is necessary and it is, perhaps, this type of client who often prefers the bleach instead of a tint.

There are certain points to watch in carrying out a bleaching operation. First, do not attempt to lighten further any hair which will not decolour beyond golden-yellow. Further applications of bleach will merely break the hair. A simple way to test hair to find out how far it can be bleached is to cut and tie a pattern taken from the darkest part of the head. Leave the string at one end a few inches long. Then put some peroxide of hydrogen in an enamel bowl and

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heat it. As the bubbles start to appear, add a few drops of ammonia, turn out the gas at once, and put the pattern into the solution, pressing it down firmly with a small stick whilst holding in your right hand the string affixed to the pattern. After a few seconds, the hair will lighten sufficiently. Pull it out and dry it on a towel. If it is still not light enough, repeat the operation, but with fresh peroxide and ammonia. At this stage, take the pattern which you have dried, select a few hairs and pull them. If they break easily, it is clear that the hair has reached and passed its limit of endurance to the bleach and no further application can be made to make the hair lighter.

A second point of importance is only to use enough ammonia to produce the desired shade. This should take between five and ten minutes, and longer for darker natural shades. Too much ammonia makes the head smart.

A third point to watch is the shampooing. There are various ideas on this subject. Some hairdressers prefer to give the head a preliminary rinsing in warm water. Others proceed straight to the shampoo, some using a good soapless variety and others an ordinary shampoo. Not all hairdressers agree that an acid rinse is necessary to round off the washing, and that is the reason why they use a good soapless shampoo. It is, perhaps, the best way and has the authority of many well-known colourists to support it. After all, the good soapless shampoo leaves nothing adhering to the hair that needs to be neutralized by an acid rinse.

### "White Henna"

Though not used much these days, "white henna" was once employed in bleaching hair to pale blonde shades. Actually, there is no henna in the mixture whatever. It is simply a paste that prevents the bleach from running, thus making the application easier. It is composed of 50 volume peroxide, 20 volume peroxide, ammonia 0 880, and carbonate of

magnesia. White henna, so called, can also be bought in a proprietary brand with the manufacturer's instructions for preparing it for application.

To make the mixture pour a small quantity of 20 volume peroxide into a glass bowl or enamel dish. Add to it one-third of peroxide 50 volume. (This would be three parts of 20 volume and one part of 50 volume.) Add a few drops of ammonia and thicken with the addition of magnesia to the constituency of cream. Apply the mixture with a flat henna brush in the ordinary way, as previously described for cream and liquid tints and shampoo.

### Brightening and High-lighting

Brightening shampoos can be given by pouring bleach slowly over the head, working it gently through the hair for a couple of minutes or so, rinsing it off and applying a normal shampoo. Most brightening is done to-day, however, by the use of rinses. These are better for the hair since even light bleaching affects it to some degree.

For high lighting the hair, rinses—that is rinses of the more permanent kind—are again more suitable than bleaching. If a bleach is preferred, however, the application is simple. Bleach is applied to the hair quickly along the partings made in the direction indicated in Fig 424, on page 367 but with much wider spaces between each. Moisten all the hair, piling it up on top of the head meanwhile. Whilst working the bleach through the hair with the fingers, at the same time keeping it from running down the face, the operator must watch the colour development carefully, the slightest change being easily detected. When the hair is wet it always looks darker than when dry so start the shampoo the moment you think it is as light as your client wishes. The operation should be timed to about two minutes. A quarter of a shade is all that is necessary to give the result that will satisfy the client.

## THE CLIENT WHO WISHES TO RETURN TO GREY HAIR

This type of client is again rare to-day since the ease and skill of tinting hair, together with the increased artistry and better technique of the hair colourist and also the new permanent rinses, make grey hair much more attractive than it would be in its natural state. Ash and other shades beautify the hair of the older women and the "old lady" type of female is gradually disappearing. It is no longer of a question of "being one's age," but of making the appearance in the later stages of life more pleasing to the eye. Modern cosmetics have advanced considerably to ease the burden of age from the face, and besides that the skilled colourist also gradually allows grey hairs to appear as his client becomes older. In

other words, unlike the old-fashioned tinter, he will not attempt colour restoration on a scale that makes the client's hair look some twenty-five years younger and add those years to the age of her face and general appearance. The modern colourist also appreciates the softening effect on the face of a little grey hair which adds a youthful rather than an ageing effect.

There are, however, still some clients who prefer to stop having their hair tinted because they wish to return to greyness. The first step for this operation is gradually to stop tinting the hair at the temples and the forehead line and let the hair grow out. This takes a little time. (See Fig 429.) As these areas achieve full greyness, the next step will be to leave

## HAIR COLOURING AND BRIGHTENING

off bleaching the hair where liquid tints are employed. In this way the colour will not take so deeply. If, of course, some spots in the hair still display their natural colour, leave these alone. The third step is to use gradually less tint and remove it from the hair at a shorter interval. A lighter shade of tint can also be used to hasten the return to a completely grey head. Naturally, the same process can be employed with cream tints.

A little care must be exercised when dressing the hair, as some women like to hide the grey patches, in spite of the fact that they have taken the plunge, and started going grey. A great deal must be left to the discretion of the operator, as so much depends not only on the colour of the hair, but the proportion of white hair she would have possessed had it never been coloured. Therefore, although the foregoing instructions should be taken as a general guide as to procedure, they may have to be varied enormously to suit individual cases.

While this rather lengthy operation towards re-adjustment is going on the colourist should be prepared for the client to change her mind and return to colour again. She may not want a complete return, and in this case the new rinses that last for some time will be found useful. There are many attractive colours that soften the colour of grey hair among these products, and the result usually blends well providing that only a small proportion of natural colour in the darker shades is present. Tinting creams, suitably diluted, can also be used in this respect. In fact, it is possible that the use of cream tints and rinses will



FIG. 429 THE APPROXIMATE SIZE OF THE PATCH OF GREY HAIR AT THE END OF ABOUT EIGHT MONTHS

decide the client not to return to greyness and accept the attractive "half-way house" to that colour. After all, it is the purpose of modern hair colour technique to make grey hair look as attractive as naturally coloured hair, and by using skill the hair colourist instead of losing a client who wishes to return to her natural state of colour may retain her for a considerable time.

## HENNA AND HENNA COMPOUNDS

Henna, perhaps the oldest known hair colouring medium, is not used a great deal nowadays. Its modest popularity was always due to the fact that it is a vegetable colour agent and perfectly safe in that it coats the hair without penetrating it. The reason henna has been largely superseded is that it simply turns the hair red and nothing else, whereas modern tinting creams, liquid tints and permanent rinses can achieve many subtler shades in this colour group and are thus much more attractive than the crude red of henna. On very fair or white hair, it is true that a pleasing pale red gold can often be produced, but with dark brown or black hair, the contact time after bleaching must be relatively lengthy or little or no difference will be obtained owing to the density of the natural colour already present.

If a client with ashen-brown hair wishes to have it made lighter and redder, it must be bleached with peroxide and ammonia as already detailed and shampooed after sufficient contact time. After drying with a fairly hot dryer, apply the pure henna. About ten

to fifteen is long enough for the henna to be in contact with the hair, according to the depth of red or auburn desired by the client. The treatment is simple and effective, and can be easily retouched as the new hair grows and shows dark again against the scalp.

### Henna Rinse

There are three types of pure henna treatments: rinses, shampoos and applications of full henna. A henna rinse is applied immediately after the ordinary shampoo. Mix the henna by placing a tablespoonful in a bowl, adding fairly warm water by degrees, and stirring the mixture with a wooden spoon or stick until a fairly thick paste forms. Squeeze any lumps of henna by pressing them against the bowl. Add to the paste more warm water—the temperature should be about as much as the client can stand in comfort—until the mixture runs freely. Shampoo in the ordinary way and then, without lifting the client's hair from the basin, pour over the head the henna mixture, working it well in all over the head with the fingers.

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Continue this for about a couple of minutes and finally rinse off with clear warm water. This treatment gives a slight reddish tint to fair hair.



FIG 430. FIRST PARTING IS FROM FOREHEAD TO A LITTLE WAY BEYOND THE CROWN, THE LAST ONE AT POINT—Z

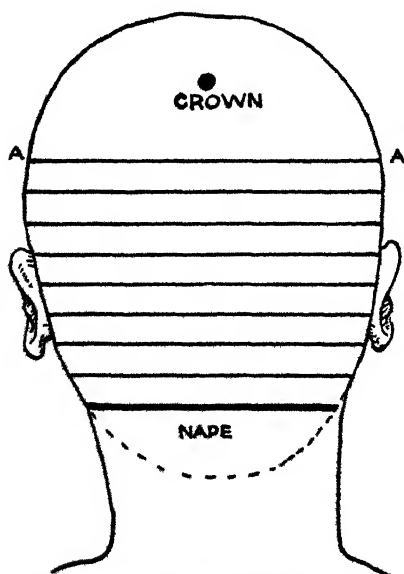


FIG 431. THE FIRST PARTING TO BE TINTED AT THE BACK IS A—A. FINISH AT THE NAPE

### Henna Shampoo

For the shampoo with henna, place some in a bowl and add ordinary shampoo until a thickish paste is formed, as before. It is better to mix this in a top saucepan with the outer saucepan containing hot

water. When the paste is smooth, the henna shampoo mixture is heated to blood heat on a gas ring or electric plate and then poured into a jug. Now shampoo the hair with ordinary shampoo once and, after rinsing, pour the henna shampoo over the head, massaging it through the hair, gently at first and gradually with more vigour until a lather is produced. Continue rubbing for a little longer and then rinse off in the usual manner.

### Henna Application

To make a full application of pure henna, place one or two heaped tablespoonfuls of henna into the inside saucepan of a double enamel saucepan. Keep it away from the outer saucepan which contains water being heated on the gas ring or electric plate. Add a little cold water to the henna and stir vigorously with a wooden spoon until a stiff paste is formed. Continue adding water until the mixture gains the consistency of cream and will run easily but not so easily that it will run where it is not wanted. By the time the cream is ready the water in the outer saucepan will be near boiling point. Put the henna saucepan into it and it will soon be hot enough to apply to the head. Test for heat with your finger.

In applying the henna to the head it is not necessary to shampoo the hair first unless it is oily or greasy. The application should be made with the point of a flat brush. Some colourists prefer a pre-shampoo of the soapless variety, but it is not necessary to dry the hair thoroughly.

The partings for henna application are not the same as those for cream or liquid tints. Reference to Fig 430 will show their direction. The first is made from the centre of the forehead to a little way past the centre of the crown, and the remainder run parallel, continuing to the top of ear. Apply the henna along the centre parting, and when the last parting above the ear is reached return to work down the other side of the head to above the ear. As the henna is a paste the hair will stick in an upward direction of its own accord during and after the application.

For the remainder of the head the partings are shown in Fig 431. The first is across the back below the crown from A to A, and the final one at the nape. A last brushful is given to the hair line. If the application is the client's first one, it can be brushed down the hair for about three to four inches from the scalp, and the ends can be done while holding sections across the palm of the left hand as shown in Fig 426. All hair should be taken up and pinned loosely on top and two or three turns of cotton wool should be wrapped completely around the head. The whole head is then covered with a tissue paper cap, as shown in Fig 432. Do not use a towel as its weight will press out the henna on to the lengths already treated.



PLATE III  
A MODERN PERMANENT WAVE BY LUSTRON





## HAIR COLOURING AND BRIGHTENING

Only practical experience will guide the colourist on how long the henna is to be left on the hair before shampooing to get the right result. Texture plays an important part and it should be remembered that henna can produce some alarming colour results if it is misused.

Contact for white hair should not be above three or four minutes. If henna is left on white hair for only three minutes it will often turn it a rich blonde shade which can be attractive. But a minute longer and the application can produce a disastrous colour effect. To change dark brown hair to medium, red or auburn, bleaching is necessary before the henna is applied after the shampoo, to make the hair lighten to either light or mid-brown. Some ten or fifteen minutes contact is enough to get the correct shade and if the henna is left on longer than this, the end colour after the shampoo will be redder. If the client does want a light red shade, the hair must be bleached to blonde before shampooing and applying the henna. Henna does not, of course, darken the hair. Do not, therefore, bleach a client's hair to pale blonde if she wishes to have a medium auburn shade.

In colouring fair hair with henna it sometimes happens that the very light fine hairs across the forehead appear rather fiery, as also does the skin itself after shampooing. Rub gently with a rough towel with some shampoo on it before drying the hair and the skin will clear and the fine hairs become less red. A too fiery henna colour can also be toned down with some diluted blue applied with cotton wool. If the client has a few white hairs at the temples these can be treated before the henna application by a par-group cream or liquid tint of the appropriate colour. Keep the tint on the hair for about fifteen minutes and then rub off any surplus. When the henna application is made afterwards it will be found that it will give the same reddish tint to the hair at the temples.

### Henna Compounds

Compound henna is a term used for a product which employs henna merely to convey certain colours to the hair. Henna, as has already been stated, produces only red shades, but compound henna, so-called, will produce practically all the colours from black to blonde. It was used a good deal by the old-fashioned school of hair tinters, but to-day colour is conveyed to the hair in the simplest possible form by using the various modern hair colourants already mentioned in this section. No doubt the use of the word "henna" in the compound was to emphasize the safety factor of the product because henna was well known to clients as being a safe vegetable product.

Henna compound is used in much the same way as ordinary pure henna. In choosing the correct shade to apply, one shade lighter should always be selected

in cases where there is 15 per cent or less of white hair. Thus if a mid-brown colour is wanted, choose light brown. This will colour white hairs enough to make them almost invisible without darkening the remainder. If there is 15 to 30 per cent of white hair, take ten minutes off the contact time when using a dark brown shade. From 30 per cent upwards of white, use the correct shade for the application. If the head is entirely white, the contact time can be a little longer even than that stated by the manufacturer's directions—for example, five extra minutes for light and medium shades and up to fifteen minutes for



FIG 432 HEAD WRAPPED IN TISSUE PAPER TO RETAIN HEAT

dark shades. If the hair is coarse or stubborn, a darker shade than the one required might be used, but the decision needs careful judgment. Never use henna compound on a scalp showing signs of disease, or if the skin is broken.

To prepare the compound the whole of the dye contained in the tin should be emptied into the inner saucepan of the double saucepan. Mix the powder well, crushing all the lumps, and then add slowly a little hot water, stirring all the time, until the paste assumes a thick smooth consistency. The outside saucepan should be filled with boiling water. Leave the paste for five minutes to allow the ingredients to mix thoroughly. Before starting the application it is

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usually necessary to add a little more hot water because the paste thickens slightly while standing. Do not replace the double saucepan on the gas ring or electric plate as the water in the outer saucepan should remain hot enough while you complete the application.

It must be emphasized that each tin of compound henna contains the exact amount of ingredients necessary to obtain the shade stated on the label.

Shampoo the hair before the application, preferably with a soapless shampoo. The application, of course, is the same as with pure henna and the hair is parted in the same way. (See Figs 430, 431, and 432.) When a retouch is being done on a client with fine or thin hair, a layer of cottonwool placed between each parting helps to keep the dye near the scalp.

Before the final shampoo, dissolve the developer, which is a powder supplied with each tin of henna, in a small teacupful of warm shampoo. Have it ready with the shampoo. After the paper cap and cottonwool are removed, it may be found that the henna itself in various places is dry and caked. It simplifies cleansing if all the henna is rinsed out with water as

hot as the client can endure. Give a good lathering with ordinary shampoo, and, after rinsing, use the cupful of developer dissolved in the shampoo. Dab this with a wad of cottonwool on to the scalp, paying particular attention to the hair line across the forehead. Work it in gently with the fingers for about a couple of minutes and then pour over a little more of the ordinary plain shampoo and rinse off.

When using the developer after a retouch, the newly treated part only should come into contact with the solution, and it is always better for this operation if the client is seated upright in the chair after the first lathering and rinsing. Squeeze or dab with a towel to remove the surplus water before she sits up, and then with the wad of wool dab the developer along roughly made partings. See that it does not trickle down the face or neck. The action of the developer is visible. Grey hairs are only slightly coloured before it is applied, but the colour darkens as soon as the developer is applied. Rinse out with plenty of warm water, and should the water be very discoloured, use a little more shampoo to make the hair thoroughly clean before drying.

## REMINDERS

When only a quarter of an inch of re-growth has to be tinted, add a little carbonate of magnesia to a liquid tint. This stops the dye running on to the lengths, and does not detrimentally affect the tintorial properties. It can also be added to bleach for the same purpose.

Liquids have a very strong inclination to run, especially along hair which is fine and curly. Keep a quantity of magnesia in your dye cupboard, it is most useful.

If you can get it, always keep small cubes of Life-buoy soap in stock. The size of two lumps of sugar is the most handy. Stab each cube on the end of a meat skewer and stand one in the bleach, when used prior to a dye application. It helps to prevent running.

Immediately before the shampoo, take a small piece of cotton wool and use it, moistened with liquid shampoo, to remove dye from the skin along the hairline.

If your henna re-touch appears lighter than the lengths after the shampoo, do not be alarmed, the colour should develop during the next twenty-four hours, providing you have used the same colour as before.

Do use a good cleansing shampoo before applying henna compound.

If the hair should be at all greasy, shampoo before applying ordinary henna.

If you cannot get 30 volume peroxide, to produce pale blonde, add a little 50 volume to the 20, but be very sparing with the ammonia.

Always use a sprinkler stopper for the ammonia bottle. A cork with a glass tube as supplied with lighter fuel is excellent.

Never must peroxide and ammonia be used in conjunction with a henna compound. The chemicals would clash and the hair would rot and break. All hennas are prepared by heating them in a double saucepan, which must be of enamel, and can be obtained from your wholesaler. Do *not* use a metal pan.

Never must any tinting materials be allowed to come into contact with metal, always use enamelware which is not chipped. A glass bowl can be used for liquids as they do not have to be made hot.

When tinting permanently waved hair, remember it is much more absorbent than the straight half-inch near the scalp. Dilute the dye with liquid shampoo.

All shades and types of hair can be given the simple treatment required to bring out the high lights, and a reconditioning cream and a special non-alkaline shampoo will enhance its beauty still further. The most important feature in this type of work is not to overdo it. If you do the hair begins to look bleached, and you might lose your client. She does not want her friends to notice any difference in the colour, and yet she desires just that touch of brightness which will make it what she herself might describe as "more attractive."

To prepare an acid rinse to neutralize and remove any trace of alkali that may still remain in the hair

## HAIR COLOURING AND BRIGHTENING

after bleaching, add a few drops of acetic acid, the juice of a lemon, or a wine-glass of vinegar, whichever of these you prefer, to a quart of warm water. After washing out the shampoo, pour the acid rinse through the hair, and work it well in with the fingers, then rinse finally with warm water in the ordinary way. The effect of this is very slight but often sufficient for the timid client. If given to dark brown hair, it adds a very charming chestnut glint which is delightful in certain lights.

The stickiness due to alkaline deposits can, of course, be obviated by using a good quality soapless

shampoo. When the head is removed from the basin a little brilliantine should be sprayed on to the hair before combing and setting. Most colourists prefer to use proprietary brands of bleach and shampoo. These are excellent, and they make the work almost mechanical, provided the makers' instructions are followed implicitly.

Whatever brands of proprietary materials are used, whether hair dyes, shampoos, reconditioning creams, or rinses, do follow the instructions provided by the makers, and above all, deal only with manufacturers of repute. If in doubt, experiment on a piece of cut hair.

## SECTION IX

### CHILDREN'S HAIRDRESSING

A CHILD's first haircut is an event. Every mother is concerned that the hair shall not be spoiled, that it shall be trained and, if possible, that some curl should be induced.

How often do hairdressers ignore the possibilities! Instead of making a speciality of children's hairdressing and thus ensuring that children grow up to accept regular hairdressing service as a matter of course, far too many allow the apprentice to "have a go" at the children's work. Often, too, the experienced hairdresser "can't be bothered," with the result that the mother decides she can do equally well at home with her cutting-out scissors!

The public response to the "Child's First Haircut Certificate" is indicative of the demand for service—a demand which is not yet fully catered for.

Every child is a potential customer for as long as he, or she, remains in the neighbourhood. And every satisfied mother is herself a potential customer, to say nothing of the child's "sisters and her cousins and her aunts."

Equally, the proud father when he brings his son for attention will, invariably, have some attention himself, and, often, fall into the habit of more frequent and regular visits to the salon.

Let us examine some of the reasons why many hairdressers do not encourage children's trade. Perhaps the most telling argument against it is that, too often, junior comes along on a busy Saturday. There is an obvious solution to this problem. Fix your prices for boy's haircutting at the recognized rate, but exhibit a notice to the effect that this applies only on certain days, or at certain hours, according to local conditions. For all service outside those hours let the charge be at the same rate as for an adult. Then you can afford to spend the required time to do a thoroughly good job of work. Incidentally you will also go some way to meeting the problem of "idle time," which, in most shops, is a matter of some concern.

Many women have in the past taken their young sons to ladies' hairdressers for their early haircuts simply because they did not like the idea of having their children's hair "gnawed." This is a sad reflection on men's hairdressers, but it cannot truthfully be said that the attention has always been better in the ladies' salon.

What are the requirements for a good children's hairdresser? First, perhaps, patience—with mother and child, secondly skill, third understanding, and last, but not least, interest in the job.

Presumably all these qualities are inherent in a

hairdresser—otherwise he would have chosen a less arduous calling. It should not, therefore, be a matter of great difficulty to pay rather more attention to juvenile customers than has been the case in the past.

Gain the confidence of the child and you will gain the confidence of the parents. Make the child happy and you will make the parents happy. It is a simple formula but a practical one.

Of course, not all salons have the facilities for a separate department, although these have been successfully operated for many years by some of the more progressive stores, but there is no reason why suitable service should not be provided in the existing salon. In most cases it is necessary only to have a suitable high chair, or fitting for the regular full-size chair. If you can have some attractive juvenile decorations and brightly coloured novelties to attract and hold their attention, so much the better.

In the following notes it has been assumed that the student has already studied the general principles of hairdressing and the text here has been kept simple so that the reader can adapt the knowledge already gained sufficiently to carry out efficiently a progressive children's service.

#### Tools Required

Few tools are required for children's hairdressing other than those already in your possession, but it is essential to have the following—

Medium haircutting scissors with *rounded* ends.

A good, flexible, haircutting comb with well rounded teeth.

Pure bristle hairbrushes, ranging from medium stiffness to very soft.

Baby's hairbrush.

Very soft neckbrush.

If possible have also a few small-size haircutting gowns. For preference these should be brightly coloured and should be of soft material.

The reason for selecting scissors with rounded ends is obvious. Children seldom sit still and tend to make sudden movements to see what you are doing. If you are using sharp pointed scissors, you might easily scratch or cut the child's skin if you are not quick enough in moving the scissors away as the child moves. Round, smooth, teeth in the comb are necessary because a child's scalp is easily scratched if the comb is at all sharp.

Perhaps the choice of pure bristle for the hair brushes

## CHILDREN'S HAIRDRESSING

is not so obvious, but many readers will appreciate that, for fine, delicate hair no other material quite equals bristle. There is another point, too. The habit of regular and correct brushing should be instilled into the child as early as possible, and a few words of advice to the parent may encourage this—thus ensuring a better head of hair for you to work on in the future. Of course, the sales aspect will not be overlooked, either. Ordinary nylon is not suitable for delicate hair. Only those brushes in which the nylon is known to be treated so that the ends are rounded, can safely be used.

### The Treatment for Children's Hair

Fig. 433 shows what is, all too frequently, the everyday type of haircut. Yet by judicious training it need no longer remain a common type. It appears straight, it has no lustre, it is shapeless and devoid of style, so that parents frequently exclaim "Oh, cut it short!" It is impossible for me to do anything with it. It won't curl, and besides it's a nuisance." As often as not those remarks are hailed with satisfaction by the hairdresser who does not know the correct treatment for this type of hair, and is glad the parent has provided an excuse for bad workmanship.

A careful survey of the idiosyncrasies and texture of the hair must be always made before cutting. The hair is first of all combed down over the whole head in order to discover the *natural* lie or grain. This will indicate whether the hair can be suitably divided so as to make a parting on the right or on the left side of the head, and whether it may be finished on the forehead with a fringe. The operator will suggest that the two divisions should be worked upon, that is to say, sufficient only to give the merest impression of two divisions existing, otherwise, these, if made too definite, will tend to become permanent.

With this type of hair it should never be cut over the comb or fingers in the ordinary manner, i.e. by clubbing, the object being to leave the hair longer from the crown so that it intermingles with the fringe, it necessarily being a part of the fringe when combed forward. The hair must be lightly point-tapered to about two-thirds of the distance of the fringe, and the operator will here set a root-taper, as most scalps show a tendency to drop in immediately above the forehead and temple bones. Therefore, a root-taper, roughly about an inch wide, made at this point will lift the hair, so that when it is combed forward it forms an appreciable wave, terminating at the fringe edge. The fringe itself should be taper-finished, and *not cut straight across*.

### Fringes

The fringe is useful for nearly all children's hairdressing. Fringes are expressed in a great variety

from the 'straight' to 'flip' types. Therefore special attention must always be given to this feature.

The length that the fringe should be left can be easily determined by holding the hair between the first and second fingers over the forehead. Then point-taper across the forehead in line with the direction it is intended that the hair is to be. *In no circumstances* in dealing with the fringe must a *root-taper* be made on the margin of the forehead. Taper-cut the ends right along the forehead, the extremities of which are



FIG. 433 CHILD'S HEAD OF HAIR INCORRECTLY CUT

finished by just tipping the hair, which is afterwards brushed downwards as shown in Fig. 437.

### Towel Curls

Fig. 434 shows the hair before treatment, and represents a popular type so well defined by the term "towel curls," namely, just ruffled up with the towel, the mother usually producing these curls after the child's bath. The method employed is to leave the hair rather moist, when it is lightly rubbed with the towel so as to produce a state of fluffiness all over the head, thus producing a curly formation, the hair afterwards being allowed to dry. No attempt is made at controlling the curls or to produce any particular line. The appeal of towel curls is known to, and appreciated by, all hairdressers.

Fig. 435 emphasizes the result of work done by the hairdresser who is an artist. Some drastic scissor taper-cutting is necessary in order to produce this effect. As no line is essential, the hairdresser will follow the contour of each curl, which must be taken up between the first and second fingers. The amount of hair to be held in such manner may, according to the heaviness of the hair being worked, cover two curls. For the most convenient and effectual management of



## THE ART AND CRAFT OF HAIRDRESSING

the work, *no more than this quantity should be taken up each time for cutting*

The operator will now taper-cut *across* the curl to just over half its length, which will have the effect of



FIG 434 TOWEL CURLS, CHILD'S HAIR BEFORE CORRECT CUTTING

showing the real curl. As the curls have a natural disposition to lie on the head at random, root-tapering is not required, as at all times these curls will "raise" themselves naturally. *In no circumstances*



FIG 435 CORRECT CUTTING AND TAPERING ENABLE A BETTER SHAPE TO BE OBTAINED

*cut any curly hair of this type over the comb in club fashion. The hair over the ears and at the nape of the neck must also be scissor-tapered.*

By following these methods it will be found that the curls will persist, and later in life a head of full,

wavy hair will be preserved. The writer can testify to this by practical experience, having cultivated in a similar manner the hair of many clients since their childhood

### A Child's Bobbed Cut

Fig 436 shows a style frequently worn by school-girls, and one which, before being correctly treated, tends to look ugly. The hair in the example here given is strong in texture and needs particularly skilful



FIG 436 CHILD'S BOB BEFORE CORRECT TREATMENT

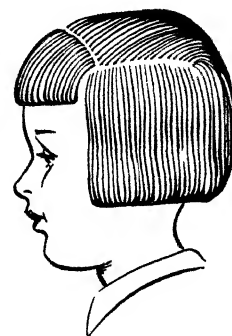


FIG 437 AFTER CORRECT CUTTING AND BRUSHING

treatment to obtain a result similar to the finished haircut shown in Fig 437

The operator will find it necessary here to do plenty of scissor root-tapering. The fringe is quite the pride of the family, hence this will have to be rather heavily point-tapered to get the length and lightness required. By holding the hair up in a line with the top of the forehead, it will at once be seen how much should be taken off to make the appropriate finish as shown in the illustration. Any unwanted ends should now be tipped by a straight cross-cut, which must be the lightest practicable. This injunction also applies when finishing round the back of the neck, or else the taper will be eliminated, the margin made thick and heavy, and an otherwise excellent finish will be marred

### The Art of Tapering

This phase of work has been fully dealt with in another section of this work, but in relation particularly to children's haircutting some mention of it must also be made here. There are two forms of tapering—root-tapering and point-tapering. Root-tapering is made as close to the scalp as possible, about half an inch is generally the longest length of root-tapered hair. This hair becomes a kind of "platform" for the other hair to rest upon; it also forms a binder, interlocking the hair so that it will not fall down at the sides or on to the forehead. Thus, by these root-points the hair is *raised*, giving a fuller appearance,

## CHILDREN'S HAIRDRESSING

yet at the same time a lighter amount of hair is the result. Point-tapering is that which is executed on the covering hair which rests on the root-tapered points, previously mentioned. Point-tapering is done on the hair around the head, and is the proper treatment to give hair of any length, for it must be remembered that the natural growth of hair before cutting is towards a point, therefore, in point-tapering, the hairdresser is assisting Nature's own tendency. Not only so, but a richness to the finished work is obtained. When the eye has become trained to the technique of tapering, the competency of such work will bring its own reward to the operator because of the artistic finish. Whether root or point-tapering is undertaken, the hair *must* at all times be *well back-combed* before making the taper-cut.

### Personality

The attention of the operator is directed to the individual personality of the child, filled, as frequently is the case, with whims and fancies as regards its hair. He must study minutely how to execute the most suitable style in accordance with the contour of the face, the manners, and the dispositions of each child. Naturally, the mother prefers her girls to have well-developed curls, and, in a lesser degree, her boys to have some semblance of curls or waves. Whilst, in the majority of cases, this is not possible with boys' hair, especially when the hair has been ruthlessly cut short from babyhood, it is possible to so effectually treat each and every head of hair as to give it a soft finish, and one that will earn the mother's satisfaction and inspire confidence in the competency of the operator.

An acceptable style, for little girls, is the long, wavy shingle, with the parting on one side of the head, and the longer hair caught up with a ribbon or small slide. This mode makes an ideal setting for the oval-shaped face of the vast majority of little English schoolgirls.

### Plaits

Since many schoolgirls wear their hair in plaits it might be thought that there is little scope for hairdressers so far as they are concerned. On the contrary, hair needs to be skilfully tapered and carefully cut if it is to be kept in good condition. Incidentally, the student will find it an advantage to get used to handling long hair, since this is rarely possible in the case of adult clients.

For hair to be plaited it is usual to taper the ends to a distance of about four to six inches. The hair is then divided into sections and each small strand of hair is twisted so that the short ends stand out. These are then clipped off with the scissors in the manner described under cutting (and singeing) in the Ladies' Hairdressing Section.

Finally, having brushed the hair, divide it into strands and plait it. This will give you good experience in handling the length and you can follow the method of plaiting in the chapter in the appropriate section of this book (Pages 180-182).

### Temperaments

One of the most potent factors, and one of great moment, is individual temperament. This will be manifested in the child, the parent, or the hairdresser himself. Any mark of incompatibility becomes a stumbling block to the practice of one's Craft, and may lead to unsatisfactory results. At all times, the hairdresser must remain unruffled. No matter how irksome and provoking the child may be, and some can be decidedly tiresome, it is necessary to remember that there is probably a strong cause for the irksomeness shown by children. For example, some thoughtless person with a touch of temper, maybe, has remarked to the child, when it has been naughty at home, "I'll get the hairdresser to cut your head off." Quite rightly, a nervy child supposes that this will be done when it finds itself at the hairdresser's.

Tangled strands of hair should never be pulled, most children get a great deal of that painful treatment at home from impatient parents or nurses. Care must always be taken never to cut or pinch the child's neck or ears. Such an offence is rarely forgotten or forgiven.

### Scissor-tapering

With all children's hair, it is essential to taper-cut it in order to obtain the best finish, whether or not the clipping machine has been used to shorten the hair at the back or the sides of the head. The child may like to have a parting, or maybe, like the adult, prefer to have the hair brushed right back.

The writer has always made a feature of tapering, and recommends it as having an economical and technical advantage. Hairdressing has suffered because of importuning parents closely noting the operation being carried out in the orthodox amateurish manner, and thereafter practising themselves on the children, with the subsequent loss of prestige and business to the hairdresser. Whilst agreeing that some parents, and perhaps some indifferent operators, obtain fair results, yet it is impossible for any except a trained hairdresser to master the technique of tapering.

Hairdressers will find, after a little practice, that it takes no more time to cut a head of hair by tapering than by the clubbing method; indeed, tapering a head of hair does not take so long as the old-fashioned method. So that a clear conception of the taper methods may be grasped, and to indicate the direction in which the taper is set in the hair, Figs.

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438, 439, and 440 are examples of the proper procedure to be followed. The tapering must be carried out along the dotted lines, a basic principle suitable to all types of hair, whether it be root or point tapering.

When the art of tapering has been acquired, other ways of effecting a scissor-taper may suggest themselves to the operator, according to the texture of the hair and the subsequent style. For example, abnormal states of the hair called "cowlicks" or "twists," situated at the edge of the forehead, on the partings and at the crown of the head, are particularly troublesome, yet by treating them by means

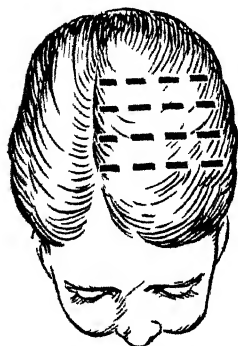


FIG 438 DOTTED LINES INDICATE THE DIRECTION ALONG WHICH TAPERING SHOULD BE DONE FROM THE PARTING TOP

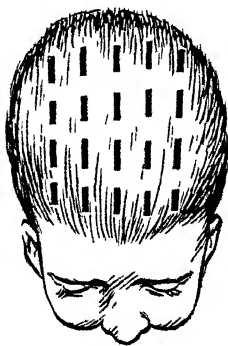


FIG 439 DOTTED LINES SHOW THE DIRECTION ALONG WHICH TAPERING SHOULD BE DONE FROM FOREHEAD TO CROWN

of tapering, they can be made really amenable and will result in a well-finished head of hair.

The operator, however, must never root-taper on the *margin* of the partings, *forehead*, or bald *patches*. A root-taper should be commenced about one inch away from such *margins*, otherwise the points will be sticking up along the margins like a fan, thereby spoiling the general effect.

The main point to keep in mind is that the direction taken during tapering must be as shown by the dotted lines in Figs. 438, 439, and 440. Fig. 441 shows the hair in its normal state *before* treatment. It will be observed that the wave appears as inclining to grow underneath the overlayer of hair, thereby causing the wave to be insignificant, whereas after tapering has been carried out, as denoted by Fig. 442, the weight is taken out; hence the wave is raised, and a perfectly natural result is secured.

Fig. 443 shows the hair dressed across the forehead in a smooth wave, and turned back at the side without "lifting." Therefore, this must be considered as the standard of work to be attained.

Fig. 444 accurately depicts the usual state of the hair from which the style in Fig. 443 has been evolved. The stubborn inclination of the hair to grow forward is

plainly denoted, the hair is lacking in softness, and it is also entirely devoid of any semblance of a wave. On the other hand, by tapering according to the

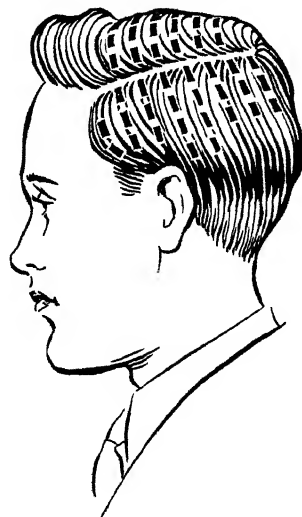


FIG 440 HERE THE DOTTED LINES SHOW THE DIRECTION OF TAPERING TOP AND PARTING SIDE

instructions given here, plus the knowledge gained by experience, the craft of children's hairdressing is raised to a higher standard of efficiency.

It is essential that scrupulous care should be taken when dealing with children's hair, particularly in those cases where requests for a parting are made, and again



FIG 441 BOY'S HEAD OF HAIR BEFORE CORRECT CUTTING

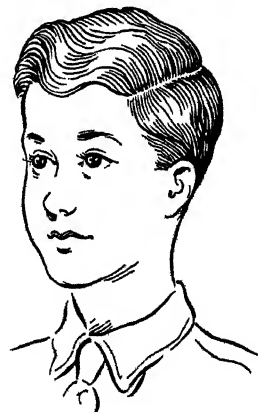


FIG 442 EFFECT AFTER CORRECT TAPERING

it must be emphasized that root-tapering must not be employed on the edge of the partings. Whilst the division may be ignored in ladies' hair, there can be no deviation in this rule in regard to boys' heads of hair.

### Bevelling

Just as bevelling enhances the appearance of a mirror, so will a haircut be improved, every means

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to ensure a rich finish to the hair must be taken, and this can be done by the method presently to be set out. Usually, the finishing of a head of hair is done



FIG 443 SHOWING  
TAPERED HAIR  
DRESSED ACROSS  
FOREHEAD

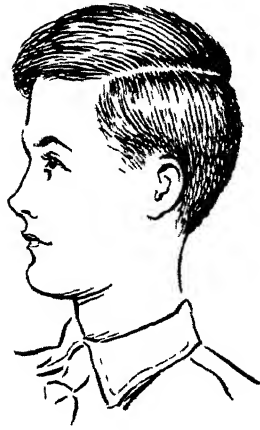


FIG 444 SHOWING USUAL  
STATE OF HAIR FROM WHICH  
STYLE IN FIG 443 HAS  
BEEN EVOLVED

by inserting the scissors at the edge of the taper-cut, resting on the comb, and a square cut made as the hair is carried forward on the comb, as in the club-cut. By this means, however, the hair is reduced *outwardly* from the covering hair, it being necessary to cut off more hair to prevent the appearance of any ugly line, consequently more hair is removed than originally intended—but *that is good* for the style designed.

The latter method of cutting, considered orthodox, is now superseded by the hair being bevelled instead. The hair is taken up by means of the scissors and the comb is inserted as in the club method. Do not press the comb forward, but allow the comb to drop slightly as the cut is made, that is to say, cutting downwards, and by this means the operator will find that the hair edge is given a bevelled shape. All traces of the *scissor line* will be removed, and at the same time no whiteness of the scalp will thereby be shown.

The downward cut is adopted by the best craftsmen when shingling, so that no difficulty should be experienced in its introduction for cutting men's and children's hair. Only at the extreme ends, those

adjoining the edge of the nape of the neck and ears, should the upward cut be used. Little practice will be needed to accomplish the downward method of cutting, and the very fine appearance of the hair afterwards will make its application one of general use.

The characteristics of the child's hair depend as much upon the care bestowed on it as on the appearance of the hair adapted to any particular style. Almost without exception all children have lovely hair nowadays (See Figs 445 and 446, shown below.) This is doubtless due to the higher standard of health of the child, which gives tonal sheen to the hair. The modern tendency to live more in the open air, and to indulge in games, where the breezes and the sun play their parts as the most beneficial tonics that the hair can have, are contributing factors. Moreover, brushing, combing, and proper scalp massage, are conducive to the cultivation of waves and curls, as well as to a healthy head of hair. It may be added that the correct way to comb children's hair is to draw the comb with an upward,



FIG 445 A WELL TAPERED  
HEAD OF HAIR. THE CURLS  
ARE IMPROVED AND THE  
GENERAL SHAPE IS NEAT  
AND PLEASING



FIG 446 SHOULDER LENGTH  
CURLS ALSO NEED  
CAREFUL TAPERING  
TO GIVE THEM  
SHAPE

circular, sweeping motion all over the head, commencing the combing at the ends of the hair and *not* close to the scalp, and working gradually up the strands of the hair until the roots are reached. In this way tangling is prevented.

## SECTION X

### HISTORICAL HAIRDRESSING

#### INTRODUCTION

HISTORICAL hairdressing is a fascinating study. To trace the evolution of *coiffures* from the earliest times to the present time would be to unfold an entrancing panorama of hair fashions. From the crude tonsorial dressings of primitive man there have been evolved the classical *coiffures* of comparative modernity. But, as with so many other things, the evolution of hairdressing has taken the form of a series of cycles. There have been periods of long hair, periods of short hair, reversions here and there back to the cruder styles of dressings. Withal it is possible to trace a steady development towards art and beauty in design. Hairdressing seemed at times to have become one of the lost arts, only to be rediscovered and maintained. Fashion moving hither and thither, pendulum-wise, has left untouched the quiet craftsmanship of the genius.

Thus, such famous *coiffeurs* as Champagne, La Martin, Croisat, and later Long, Boudou, and Symon have from time to time appeared with their famous dressings. These geniuses appear, appropriately enough, when stagnation seems to have overtaken the trade, fashions have become bizarre, and craftsmanship has been absent or perverted, when there arises a La Martin or a Croisat. Thus it is possible to trace a continuity, as though all the while a loving craftsman had nursed some esoteric art, and so to prove the preservation of the art and craft of hairdressing.

Space forbids, in a comprehensive and technical book of this kind, a complete history of *coiffures*. Nevertheless, it is possible here to give sufficient examples so that the operator will be able to provide himself with an historical foundation upon which he may build an edifice of creditable craftsmanship.

It was inevitable that the "Renaissance," which is the name given to that transitional period in Europe—from the Middle Ages to the Modern World—should affect the art of hairdressing, denoting, as it did, the revival of arts and letters and a new style of architecture and decoration which succeeded the Gothic. The change became manifest, so far as hairdressing was concerned, late in the sixteenth century. But it is during the seventeenth century and onwards that hairdressing made its biggest strides.

For the purposes of the present work the first historical *coiffure* is that of Queen Elizabeth, for it was during the reign of "Good Queen Bess" that the influence of the Italian School (1275-1575) first made

itself felt in England. Men made more of a story of Boccaccio's, it was said, than of a story from the Bible, the dress, the speech, the manners of Italy became objects of almost passionate imitation. The Queen, with her subjects, affected the more beautiful conceptions of fashion both in dress and in *coiffure*. In France a similar process was going on, but with a peculiar distinction characteristic of that nation, long, flowing curls were worn by ladies and gentlemen. Louis XIII had a predilection for long hair, and thus influenced and determined the style of *coiffures* to be worn by the women of France.

Both in England and France fashions were very similar. In 1624, Louis XIII married Anne d'Autriche, and in 1625, Charles I of England married Henrietta, the sister of Louis XIII. From that time onwards, due to the intimate relationships between the Royal families, hair fashions became synonymous for both countries. It is interesting to note in passing that French fashions, in dress and *coiffure*, still influence the styles worn in Great Britain.

Commencing, then, with Queen Elizabeth, the presentation of historical *coiffures* here follows, more or less, in chronological order till 1830. There is inevitably a hiatus between 1830 and 1930, for the simple reason that after the vogue of the 1830 mode, and its variations, there followed an uninteresting period of hairdressing. The late Victorian, and the Empire modes are significant only for their lack of beauty. During and after the 1914-18 war came the short hair modes, of which some excellent examples are given in Section VI. Hair Styling (Modern Dressings), pages 272 to 333. Thus we are brought to the 1930 mode, which marked the beginning of a new epoch in the art and craft of hairdressing, and finally to the 1950's and a revival of the boyish styles of the 1920's.

#### Technical Details

As a panorama of artistic achievement the historical *coiffures* here presented have a definite value to the hairdresser. They not only serve to mark styles of tonsorial development, but they have, moreover, a distinct utilitarian value. The uninstructed hairdresser assumes all too frequently that historical dressings are merely historical records, or perhaps merely exhibition *coiffures*. It cannot be emphasized too strongly that the chief value of historical *coiffures* is in their practicability to the hairdresser.

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Firstly, they provide in themselves a fundamental stock of ideas. Fashion, as already indicated, moves in cycles, thus, progress can be achieved only by using the best and most appropriate elements of a bygone dressing, moulding its form into modern styles. Secondly, they provide the operator with practice in the subtlety and finesse of hair arrangement. Thirdly, such knowledge can be put to good account, namely, in connection with historical hairdressing competitions, demonstrations, fancy dress balls, carnivals, and theatrical hairdressing. Fourthly, historical *coiffures* are rich in *postiche*, and the making and using of these diversified forms of added hair is of incalculable benefit to the hairdresser.

Some of the historical examples here shown are really in the nature of fantastic dressings, and the reader is referred to Section VI, Fantasy and Competition Hairdressing, pages 334 to 353, for details of the execution of fantasia.

Many historical *coiffures*, for example Louis XVI (Fig 456, page 404), are powdered dressings. In order to make the powder adhere to the hair it is necessary to use a fixative. Either solid brillantane, paraffin, lard, or a specially prepared cosmetic may be used. For some *coiffures* gum water is sufficient

as a fixative, a mixture of gum tragacanth and water being mostly favoured.

It is advisable to powder the work as the *coiffure* is built up. For example, take a curl or a puff, the puff is held by the left hand and the underneath hair is frizzed, using the right hand to do this. Then with a fine brush the top hair is neatly smoothed over, after which the grease or gum fixative is applied. The hair is then placed into the desired position and the part powdered. If a double curl or puff is desired, the underneath hair is frizzed near to the head, quite close to the roots if *posture* is to be used, the underneath section is then smoothed so that the double puff, when formed, will appear equally neat over its whole contour.

For long curls, such as the Alexandra curl, the underneath hair is frizzed from the roots to the points, after which the top hair is brushed round the curl peg, and it is then ready for the grease and the powder.

Each section of hair is greased as it is dressed into position in order to ensure that all parts are adherent. The sections are powdered and, when finished, the *tout ensemble* is again powdered so that it shall be well and evenly covered. It is always necessary to protect the client's clothes from the grease, lotion, and powder, thus a well-covering wrap must be used.

### 1. QUEEN ELIZABETH (1558-1603)

(Fig 448)

This, the Elizabethan *coiffure*, was worn by the Queen towards the later years of her reign. It is appropriate to the royal costume, and is dressed in a manner suitable to the wearing of a crown and the crown jewels.

The main feature of the dressing is that it is resplendent with curls, but these are disposed neatly and orderly. Care must be taken when executing this *coiffure* to give a fully exposed forehead. The hair at the crown of the head is arranged high, so as to make

sufficient provisions for the fastenings of the royal crown, and of the abundant and exceedingly rich ornamentation of pearls and diamonds. These decorations must rest principally upon the raised hair formation.

The hair for the wig should be auburn in colour, and is best made up from 6 in. taper. It is essential that the costume, with its collar and ruffs, be true to the period, and should be fitted by a competent costumier.

### 2. LOUIS XIV "COIFFURE" (1650)

(Fig 449)

This *coiffure* is a representative example of a society dressing of the period of Louis XIV. The Royal Court was a brilliant affair in those days, and Louis XIV played the rôle of *grand monarque* to perfection.

This *coiffure* (in vogue about 1650) is similar in conception to that of Lady Mary, daughter of Charles I, as portrayed by Sir Anthony Van Dyck in his famous painting of that personage. But, in the present case, the fringe is heavier, and the side curls are less abundant, the back hair, however, is prolific in long curls, thus producing an effect of richness. Moreover,

it is a dressing calculated to test the skill of the *coiffeur* to the utmost.

This *coiffure* is arranged with a fringe of about 6 in. taper hair, and, after curling, the fringe is made to fall upon the forehead in *négligé*. The back top hair is taken straight back to the crown and secured. The curls upon the shoulders should be some 10 in. long and dressed around a curl peg. The back of the head should also be dressed with *négligé* curls. Great care should be taken to dress this *coiffure* in a round shape.



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## 3. THE RESTORATION "COIFFURE"

(Fig 450)

The tremendous religious, political, and social upheavals which are connoted in the term "The Restoration" had inevitably a marked effect upon hairdressing. The example here shown is a dressing typical of the period under review. This *coiffure*, as will be observed, comes into an entirely new category. Here is something distinct in hairdressing, something fundamentally different to the examples previously given, a beautiful dressing, well ornamented, but not overdone considering the style of the *coiffure*.

This dressing is a very imposing one, demanding great ability on the part of the hairdresser for its execution. Three or four small Alexandra curls are disposed in the front of each ear. Broken curls fall on to the forehead, giving the whole an effect of waviness. On the left side several elongated curls are arranged so as to blend with the *tout ensemble*. Loops

of hair are positioned on the right side, these are taken rather high, and, with the elongated curls previously referred to, they tend to preserve the necessary equipoise. Strings of large pearls are intertwined with the curls and loops, and appropriately placed roses complete the decoration.

To execute this *coiffure* the operator will require the hair to be 6 in. taper at the ears. This hair is formed into three or four light curls. The broken curls for the forehead should be made from 8 in. taper hair. A small pad is placed on the top of the head and the hair built around and over it. Also the curls may be secured to the pad. The long loose curls, which come from the back of the head, are posed in a semicircular manner. Then a sufficient number of loops are positioned on the top and sides of the head and well secured. The decorations are as shown, with the flowers placed on the right side.

## 4. THE COUNTESS OF BEDFORD "COIFFURE" (1684)

(Fig 451)

To arrange this elegant *coiffure* the student should first of all divide off the fringe and the side hair for curling, and also curl the ends of the back hair for curls to fall upon the neck. The hair at the ears is thoroughly curled, either with irons or by papering and pinching. The hair for the fringe is first curled and then made into flat curls with the curling irons. The side hair should be frizzed very much to give a fullness, and slightly turned at the ends over the fingers. The back portion is dressed tight to the head down to the nape of the neck where a few curls are tastefully arranged.

To make a wig for this *coiffure* special attention must be given to the parting which goes across the front near the fringe. In making the parting one side is made with 4 in. taper hair, whereas the other side will have to be 16 in. wavy hair in order that it may fall over the back of the head. The hair at the sides and neck should be of 6 in. to 8 in. taper. When putting the hair *en pli* the fringe should be dressed with water, but the hair at the sides and neck should be wound around curlers and then baked.

## 5. QUEEN CHARLOTTE "COIFFURE" (1771)

(Fig. 452)

This English *coiffure*, from an engraving of Queen Charlotte taken in 1771, is an example of queenly elegance in head-dress. The *coiffure*, gown, and general environment harmonize in a remarkable manner, a point not to be lost sight of by the intelligent hairdresser. In many respects the general effect is beautiful, and in its way is equal to that achieved in the *coiffure* and dress of Queen Elizabeth.

The front hair is dressed over a specially shaped pad or frame, the sides of which are made to arch. The

hair should be made to lie smoothly over the pad as shown in the illustration. A curl is placed lengthways in the cleft of the top and frontal dressing, over this curl there is imposed two additional puff curls which are placed crossways.

The back hair and chignon are dressed in a series of puff curls, these must be small in dimension, none of the curls should fall below the hair line in the neck. A row of pearls and an egret are placed upon the left top side of the *coiffure*.

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### 6. MADAME DUBARRY "COIFFURE" (LOUIS XV) (1764)

(Fig 453)

This *coiffure* is in the Pompadour style. The example here illustrated is the famous Dubarry mode. Madame Dubarry followed Madame de Pompadour (who gave to the famous Pompadour style of hairdressing its name) as mistress of Louis XV. The King, who studied feminine dress modes and *coiffures*, is said to have been attracted by the stylish way in which Madame Dubarry arranged her beautiful tresses. The hairdresser will find in this *coiffure* one of the most splendid examples of Pompadour style.

To execute this *coiffure* the front hair is first divided

from ear to ear, and then curled slightly and brushed back over a small pad or cushion. A catogan is placed behind the left ear, and the back of the dressing is arranged with large curls. The hair falling over the shoulder and back should be arranged in some five or six curls, which are dressed around a long curl peg. These curls can be made by first waving some hair about 8 in long. The remaining hair should then be placed along the entire length of the curl peg and brushed round it. This mode of making long curls is adopted where tightness is a special consideration.

### 7. THE MARIE ANTOINETTE "COIFFURE" (1774-93)

(Fig 454)

This famous *coiffure* is perhaps the most quoted and oft-copied of all the classical dressings. Marie Antoinette became the wife of Louis Augustus in 1770. In 1774 Louis XVI ascended the throne of France, Marie Antoinette thus becoming Queen. In 1780 disaster overtook the royal pair, first there came the assembling of the States General, and then the taking of the Bastille, after which the Royal Family were removed from Paris. The Revolution progressed, and in 1793 Louis XVI was executed, a like fate befalling Marie Antoinette in the fall of the same year.

Marie Antoinette was noted for her exceptional beauty, her wonderful dresses, and her still more wonderful *coiffures*. Two representative *coiffures* are included in this section, namely (Fig 454, page 402) Pompadour, and (Fig 455, page 403) Grand Gala.

The hair for the Grand Pompadour should be separated at each temple, the centre hair should be brushed back, and the hair on either side should be turned over so as to give a slightly curled effect. A row of pearls should be placed in the divisions. The sides are brushed back and finished off in curls, this effect is best produced by curling the ends before the hair is dressed, and then simply punning the side hair and dressing the ends in position. Two roll curls are placed over each shoulder, with a small catogan to the neck and curls at the back of the head. This *coiffure* requires to be powdered very carefully, because of the curls intermingling in a somewhat broken arrangement. For such powder dressings it is advisable to use a grey transformation which is first greased and afterwards carefully powdered.

### 8. MARIE ANTOINETTE GRAND GALA "COIFFURE" (1774-93)

(Fig 455)

This *coiffure* is, as will be observed, much more elaborate in conception and design than the previous example. The dressing here illustrated was worn for the purpose of State balls, galas, and other special occasions.

This gorgeous *coiffure*, its hat, its pearls, its shape, and yet its simplicity, all go to show what a real artist Leonard, the Queen's *coiffeur*, really was. The *coiffure* harmonizes beautifully with the elegant gown, the hair falling on to the shoulders in the form of loose, wavy ringlets or curls as desired. The hair in front

is dressed over a high cushion or frame. The sides are taken up in two sections and allowed to droop a little. The back portion is dressed in rather large puffs, with a catogan at the neck. The hair is prepared first of all by pinching and curling it in such a manner that when it is finally dressed out it falls into loose double curls.

The whole is surmounted with a hat in rich silk, with three large feathers, a brooch of pearls being placed upon the hat, and two rows of pearls are placed across the front resting upon the hair.

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### 9. LOUIS XVI "COIFFURE" (1774-93)

(Fig 456)

This *coiffure* represents an elaborate dressing of the Louis XVI period. The spectacular nature of the *coiffure* makes it a useful one at demonstrations, and, provided the original design is followed exactly in every detail, the operator will find in it a wealth of education in hairdressing.

Great care must be taken not to have any curls lower than the hair usually grows at the neck, otherwise it will come in contact with the frilled collar, and in consequence, become very untidy. First of all divide the hair transversely across the top of the head from ear to ear. In this case the front hair is dressed first

Therefore, the operator should place a pad underneath the front hair and dress it to look very smooth and even. Then, if the hair is moderately long, he should take four sections of the ends of this front hair and grip these with a hair-pin, turn the hair-pin over, and place it under the pad. This will keep the hair secure and allow plenty of scope to make curls with the ends, which are placed in position as shown. The hair near the ears and back of the head is arranged in a series of broken curls. A shell slide is placed across the front, a row of pearls, five feathers, a fancy pin, and a silk bow are also used as extra ornamentation.

### 10. "COIFFURE" A L'URENNE, LOUIS XVI

(Fig 457)

This somewhat fantastic *coiffure* is yet another example of the prolificity of hairdressing styles of this period.

This particular *coiffure* can be arranged both with a lady's own hair or/and with *postiche*. First of all curl the hair below the ears, the curling should be done by the papering and pinching method. Divide the hair off near the neck to form the catogan. Then divide the side hair off, as well as the front hair. The hair near the crown should also be divided, and, for comfort's sake, it will be best to tie these two sections. A large pad or frame is placed on the top of the head, using the same shape as indicated in the illustration. The curls are dressed out over the curl peg and placed over the shoulders. Then make the catogan and place it in position at the neck, and arrange the other curls

at the ears and place them in position—these should reach to the top of the catogan. Now take the side hair, frizz it a little underneath, smooth the surface of it, and place it in position, making the ends very secure to the cushion or frame on the crown. Take the front hair in two sections, roll each section upon a thin pad, and push it slightly forward to give the semi-pompadour effect. The second curl is then made immediately behind the first one. Afterwards dress the hair, and make two large rolls and place them in position. As ornaments, a mob cap made with frilled lace or silk is worn, with a few flowers placed in front of it. On the highest point of the *coiffure* are placed five feathers, two roses, and two silk streamers, with frilled ends hanging loosely over the back of the head, as shown in the illustration.

### 11. PRINCESSE DE LAMBALLE "COIFFURE" (1780)

(Fig 458)

This delightful *coiffure* may almost be described as a pre-Duchess of Devonshire style. The reader will do well to compare this dressing with Fig 466 (the Duchess of Devonshire). Although conceived in the somewhat restrained classicism of the Louis XVI style, there is implicit in it a hint of the Directoire style which followed the Louis style period. There is a futurist element about the Princesse de Lamballe *coiffure* which compels the attention of the hairdresser.

For this *coiffure* only that section of the hair which falls over each shoulder should be curled and dressed in large curls. The front of the *coiffure* should be

dressed on a pad or a frame, which is larger and higher on the right side than on the left, and the hair brushed over it. If the hair is long enough, three large puff curls should be placed behind the pompadour, large enough to be seen from the front. A large catogan should hang over the neck, and two small catogans should be made behind the ears. The hair at the back of the dressing should be arranged in large rolls, while ribbon should be threaded through the curls on each side and allowed to flow in a loose manner. Nine pink roses with green foliage should be fixed across the front with a ribbon bow positioned on the right side.

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### 12 ELISABETH DE FRANCE "COIFFURE" (1780)

(Fig 459)

This remarkable *coiffure*, popularly known as the Madame Elizabeth, like that of Marie Antoinette, recalls the story of its wearer's unhappy life. Elizabeth de France was the daughter of Louis the Dauphin, and therefore, the sister of Louis XVI. She was one of Marie Antoinette's fated companions in the famous Temple prison, and was allowed to survive her notorious sister-in-law by a matter of some nine months, being sent to the guillotine on 18th May, 1794.

During the Reign of Terror, Danton and Robespierre sent thousands of aristocrats to the guillotine. Before a woman was executed she had to have her hair bobbed. An interesting fact should be here recorded that any lady who had suffered loss by the guillotine of a friend or a relation had her hair cut *à la victime*. Thus there grew up a hair fashion born of facetious contempt for the terrorists, this style became known

as the "Titus" mode, and became the vogue in certain circles for some fifteen years (1795-1810). The arrival in France about this time of some antique statues of the Emperor Titus gave an impetus and a title to the short hair fashion. *A la Titus* was a mode not unlike the modern Eton crop, except that in the former fashion the hair was worn curly.

The *coiffure* of Madame Elizabeth represents the pre-Titus mode, being profuse in curls, the back hair, however, was allowed to fall over the neck and shoulders, as shown in the illustration. The entire hair for this *coiffure* must be lightly curled, the curls afterwards being neatly and simply disposed so that the dressing appears orderly, yet giving the idea of freedom. An abundance of longer curls are arranged, falling principally over the neck and right shoulder.

### 13. LA FRÉGATE LA JUNON. LOUIS XVI

(Fig 460)

This *coiffure* is an outstanding example of the style of dressing known as historical fantasia. Such creations were very popular during the period of Louis XVI. *La Frégate* (Fig 460), *L'Armide* (Fig 461), *La Pierrette* (Fig 462), are three splendid examples showing the diversity of style capable of masterly execution, and each coming within the category of fantasia. Considerable skill and practice are necessary in the execution of these *coiffures*—*La Frégate* especially, because it must be exceptionally neat and smooth when finished.

There is a profusion of curls—each separate curl being neatly made—covering the crown and back of the head. The front hair is dressed in a more severe style, therefore, the operator will only need to curl the hair, which, when dressed, will come over the back and the crown of the head. Thus the longer hair towards the back is curled in the *Alexandra* mode, using the curl peg in the manner previously directed for such curls. When finished, the curls are allowed to rest over the shoulders as shown in the illustration. The catogan for the neck is arranged after these curls are made. The hair towards the top and back of the head is arranged in puff curls, the puffs are meant

to simulate the sea waves upon which the frigate is riding.

A secure foundation is, therefore, essential. The hair is first divided into seven transverse sections, and then, commencing with that nearest the nape of the neck, each section is rolled into a puff. If necessary, the hair may be wound round a small pad or roll, the hair always being turned in the underneath mode. The puffs should increase in size as the crown is reached, and this variation involves the use of a slightly larger pad for each succeeding section until the third is reached. The front hair is then raised, pompadour fashion, over a large pad, fastening the ends near the crown, after which the three top puffs are arranged fairly level, as shown in the illustration. A piece of silk is placed over the topmost puffs, thus providing an apparently foamy foundation for the ship. Greater neatness for the puffs and pompadour will be assured if a little brilliantine is placed over the surface of the dressing. This should be applied by means of the tail comb, which is first lightly smeared with the oil. Finally, a model frigate is placed upon the foundation and firmly secured to it. Pearls, arranged as shown, complete the *coiffure*.

### 14. L'ARMIDE, LOUIS XVI

(Fig. 461)

This *coiffure* is one of grandeur combined with a distinct touch of fantasy—again a dressing requiring considerable skill in its execution. It will be observed,

however, that this *coiffure* will need but little curling. The front hair is first divided, and then the sides are similarly, but separately, treated. The operator will

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be wise to deal with the front hair first in this case, inasmuch as it must, when finished, stand almost erect in order to accommodate the pearl or diamond ornament on the top

The ends of the hair are rolled over a small pad and placed into position. Now the sections are taken at the sides and are brushed towards the crown. Two broken curls are placed upon the shoulder, and a slide holds the top portion of the catogan. One large curl is

placed behind the ears and another round the crown, with a light curl here and there in relief

There is quite a profusion of ornaments in this *coiffure*, including as it does a small roll of silk, four feathers, silk ribbon behind the front hair and worked round the *coiffure*, and pearls wound round the silk itself. The ribbon should hang in strips and is loosely tied, so that it overhangs at the back in the manner shown in the illustration

### 15. LA PIERRETTE, LOUIS XVI (1792)

(Fig 462)

This *coiffure* is a representative example of a deservedly popular mode. The fantasy is mainly composed of a profusion of small, light curls, disposed in a particularly becoming manner. It is best executed with the help of a wig or transformation plus small *postiche*. In any case, a pad must be placed on the crown in order to provide a foundation for the high mass of curls. This pad should be so constructed that the left side is higher than the right, the hat being used to preserve the balance of the finished dressing. The curls on the long strand should be in striking contrast with the rest of the *coiffure*. They are arranged so as to fall over the left shoulder, the curls, however, are

made towards the end of the strand, the intermediate hair being left straight. A silk bow is used to secure the two strands of hair as clearly shown in the illustration.

The sides are curled first, and the ringlets are allowed to fall as described. Then a transverse parting is made across the crown of the head, the front hair being waved and curled. The top and back hair is similarly treated, small light curls being formed in sufficient quantity to completely cover the pad. The whole dressing, when finished, is well powdered. A flat pierrette hat is placed at an angle slightly to the right. Four coloured plumes are fixed to the headgear, and silk ribbon and pearls complete the *coiffure*.

### 16. DIRECTOIRE (THE 1797 "COIFFURE")

(Fig 463)

This *coiffure* is an example of the famous Directoire style in hairdressing. The Directoire style represented a distinct departure from the Louis XVI style, and may be considered as indicative of the transitional stage between the delicacy of the earlier styles and the heaviness of the Empire dressings which followed.

The *coiffure* is arranged wholly with small curls. A pad is first placed upon the top of the head in such a position as to make a secure and comfortable support for the hat, which is placed slantingly towards the right side of the head. The best method of executing this *coiffure* is to make some small switches of 6 in taper curly hair. These *postiche* curls should be

wound round separate curl pegs, or placed *en pla* with water and baked. The latter method is preferred because it will render the curls more durable and attractive. After baking, frizz the hair slightly, brush the curls over the finger, keeping the touch extremely light, and then place the *postiche* upon the head and shoulders. The hat should be made on a wire or buckram shape, and should be some 10 in in diameter, covered with silk or satin, with some ribbon bows in front. A profusion of feathers surmount the extreme top of the hat, and should show from the front of the *coiffure*. No feathers, however, should be placed at the lower part of the hat, or in such a position as to cover the curls.

### 17. MADAME DE PARABERE "COIFFURE"

(Fig 464)

This *coiffure* represents a style quite distinct from any previously given. It is remarkable for its lack of flamboyancy, yet it possesses an attractiveness which compels attention.

The dressing is small in dimensions. The front hair should be divided as shown and taken back in the

pompadour mode, with the ends curled and placed upon the crown. The sides to the face are dressed in broken curls. The back portion is dressed around a curl peg. A delicate spray of flowers should be posed upon the right side after the powdering is finished.

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### 18. MADAME DE GENLIS "COIFFURE"

(Fig 465)

This *coiffure*, whilst simple in appearance, calls for considerable skill for its execution

A small pad is first placed upon the crown of the head, the hair being brushed back sufficiently to cover the pad. The hair is then taken section by section, rolled, and fixed by means of hair-pins to the pad. The rolls should rest softly and neatly on to the

straight hair immediately covering the pad. Alexandra curls are made and are allowed to fall in a resplendent fashion over the neck and shoulders as shown in the illustration. The chignon is arranged in rolls which are placed in the transverse mode. There should be no extra decoration or ornaments worn with this *coiffure*.

### 19. THE DUCHESS OF DEVONSHIRE "COIFFURE" (1757-1806)

(Fig 466)

This *coiffure* is considered by many of the leading *coiffeurs* to be the finest and most beautiful dressing ever executed or conceived. Georgina Spencer, Duchess of Devonshire, whose beauty was made immortal by Gainsborough, affected a style of hair-dressing difficult to label and describe.

The mode is considered, however, to be analogous to the Directoire style, in any case, it may easily be described as the most beautiful English *coiffure* we have. Even the very poise of the hat is artistic to the last degree. It is necessary first of all to describe how this work is to be done with the lady's own hair, for which purpose it should be first ascertained whether the lady has a large, moderate, or a small amount of hair. It must be assumed, for the purpose of instruction, that the lady has a very large amount of hair, and that it is also long.

As this *coiffure* is arranged with curls and waves, the hair must first of all be divided into sections, plait the hair very tightly and pin the plaited parting down to the head, leaving the loose ends for curling. Then curl these ends, either with the curling irons or by papering and pinching as previously described. A foundation of *crêpe* pads, in proportion to the size of the *coiffure* that will suit the client, should be made for the reception of the hat. On the right side of the *coiffure* there is a division, the hair above the division is raised upwards, while that below is curled under, as is shown in the illustration. The hair from the

division should, therefore, be curled upward in the case of the top hair and curled under in the case of the lower hair. The hair falling over the back should also be curled under.

Having all the hair curled and prepared for dressing, it is advantageous to see next that it is arranged properly for spacing. Then take the long hair that falls over the neck and frizz it underneath. Take the brilliantine brush and smooth out the top of the hair, then curl the extreme ends round the finger and allow the hair to fall into its own curls. Now take the hair for the shoulders and dress it in double *marteau* mode. The rest of the *coiffure* is finished with curls before finally placing the hat upon it. The hat is usually contrived in black velvet, and measures some 20 in. in diameter. A ribbon encircles the crown, and three large feathers are inserted in this band, and these should be fixed on the left side of the hat.

If this *coiffure* is executed from *postiche*, a tapered transformation is generally used over a pad. The fringe is made with 6 in. taper hair in front, with 8 in. for the back of the fringe, and 8 in. on the sides taken from the division below. Above the division the hair should be 10 in. taper, this is in order that the broken curl effect may be obtained. The hair is taken over the pad, and should be well curled at the ends. The hair on each shoulder should be 14 in. taper, and the hair falling at the back should be 20 in. taper.

Finally the dressing is powdered very sparingly.

### 20. MODE PARISIENNE, REGNE DE CHARLES X (1828)

(Fig 467)

This *coiffure* represents a typical society dressing extant during the later years of the reign of Charles X of France. Crousat had not yet evolved his famous 1830 *coiffure*, but *Mode Parisienne* nevertheless exemplified a welcome departure from the Chinese dressings popular up to this time. There was manifested a striving towards a more artistic mode of *coiffure*, and

the present example may be regarded as a transitional style. These pre-1830 modes, whilst they were most becoming in themselves, lacked the fundamental beauty of Crousat's later innovations. The reader is particularly recommended to study transitional phases of hairdressing work so that he may be able to trace the growth of a new idea.



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This *coiffure* is of small dimensions, but its execution always demands a great deal of skill on the part of an artist, as the hair on each side is divided into seven slanting divisions, and the front is arranged in a small pompadour. Each division of hair on the sides is first frizzed underneath, brushed smoothly, then given a slight turn underneath to produce a roll effect, and the ends pinned to the back of the head. The back portion is dressed in roll curls, and the top is

dressed in the torsade mode, with a flower and foliage placed at the right side.

If executed in *postiche*, the wig is made with 16 in. taper hair. The hair near the ears is 8 in. to 10 in., 10 in. to 12 in. for the next 2 in. on the foundation, and the dressing is continued with 12 in. hair on the top. The back hair is 12 in. to 16 in. taper, and the torsade, which consists of  $1\frac{1}{2}$  oz. of 20 in. hair, is made with one loop, or it can be mounted on separate loops.

### 21. COUNTESS OF JERSEY "COIFFURE" (1825-30)

(Fig. 468)

This mode is an interesting example of an English dressing popular in the years 1825-30. The *coiffure* (Fig. 467) which precedes this gives the transitional style in France, whereas the *coiffure* which follows (Fig. 469, 1830 mode) gives the epoch-making mode of Croisat.

Contemporaneous with the development of hairdressing in France there was in England a definite, if less noticeable, tendency towards artistic hairdressing. With the ascension of Queen Victoria to the throne, plus the influence of the 1830 mode on English hair fashions, there grew up a diversity of styles of *coiffures*, most of which were variations of the 1830 mode, moderated so as to be not too distinct from the dressings favoured by the Queen herself. The example here given represents, moreover, a pre-Victorian *coiffure*, and one which, like Fig. 467, must be regarded as in the transitional style.

The Countess of Jersey, well known in Society

circles, favoured the Chinese *coiffure*, but with delightful embellishments. This *coiffure* is executed with a middle parting, the hair being kept flat from the parting to the upper sides. The forehead is kept clear, the fringe being swept aside, and two curls are coyly disposed, one over each eyebrow as shown in the illustration.

The sides are curled, these curls becoming more profuse as the chignon is approached. The long hair from the nape of the neck is allowed to come slightly over the right shoulder in ringlet form. A rope of pearls is placed over the crown, being secured beneath the hanging curls, a device particularly useful if *postiche* is employed. If necessary, curled *mariteaux* may be used and secured by means of an ornament.

The reader is referred to Section II, Boardwork, or *Postiche*, pages 33 to 39, for methods of securing *mariteaux* to *coiffures*.

### 22. THE 1830 "COIFFURE"

(Fig. 469)

Readers will remember that in the introduction to this book there occur several references to M. Croisat, the famous Parisian *coiffeur* of a century and more ago. The dressing now about to be described is known as the "1830 mode," representing the beginning of a new epoch in ladies' hairdressing. Croisat's masterpiece came as a welcome change after many years of uninspiring and uninteresting dressings. The French Revolution swept away, amongst many other things, the beautiful pre-revolution *coiffures*. The French hairdressers had had a very lean time; the flat, Chinese-like *coiffures* which followed the revolution needed but little aid from the professional *coiffeur*. So far as France was concerned, at any rate, the dressing of ladies' hair had become almost a lost art. The coming of the "1830 mode" changed entirely the aspect of continental hairdressing, and, as will be seen presently, had a tremendous effect upon the hairdressing fashions in Great Britain. The cultured

Croisat brought knowledge, scientific thought, and purpose into the production of his wonderful *coiffures*.

After demonstrating the "1830 mode" to his confrères, he was led to write his famous *Méthode de Coiffure*, which book was a detailed exposition of the principles upon which he based his dressings. The basis of his principles and the methods he followed may be summarized briefly as "temperamental hairdressing," that is to say, suiting the *coiffure* to a client's face, style, and bearing. Thus he established a new craftsmanship—hairdressing in conformity with physiognomy. In order to carry out such principles, it was necessary for Croisat to follow the roots of geometry, i.e. the vertical, horizontal, and curved lines.

History repeats itself, and prior to the 1914-18 war ladies' hairdressing had once again dropped back into more or less plain, non-scientific *coiffures*. The typical hairdresser's *coiffure* resembled one of his practice blocks. He divided the hair, having waved

## HISTORICAL HAIRDRESSING

or curled it into many sections and proceeded to dress a *coiffure* which made his client look as much like his wooden block as possible. Just as the "1830 mode" by Croisat was a protest against such methods, so was the 1930 *coiffure* a protest against the more recent lapses into the mundane and ugly.

Modern painters tend to portray other than the stereotyped style of female face and head. For example, in the case of Lawrence's portraits, the artist varied his treatment of hair to suit his sitters, showing a careless dressing with a fringe, as in Lady Charlotte Greville's portrait, a delightful high dressing in his "Lady Walscourt," with her brilliant musician's face, a swathed look in his "Mrs Siddons" and "Miss Maria Siddons," and the charming setting of the hair in the curly side-pieces showing the ears of his "Miss Louisa Davis."

A close study of the 1830 *coiffure*, of which three excellent examples are here presented, will soon convince the reader that Croisat incepted something new, and beautifully new, in the way of hairdressing. The dressing is fundamentally correct and suitable to the times, its beauty is enhanced (and the hairdresser's business increased) by the introduction into the *coiffure* of coques or loops. These coques may either be formed out of the lady's own hair assisted by wire frames, or made of *postiche*. Also, they may be platted, as in example (a), or plain, as in (b).

The origin of the 1830 coques was undoubtedly due to the use made by earlier *coiffeurs* of the Apollo Knot. This knot is a classical example of hairdressing. The Apollo Belvedere, discovered in the ruins of Antium in A.D. 1485, a famous statue representing the God of Greek mythology as a king of perfect physical beauty, wears a beautifully arranged knot of hair horizontally athwart the parting of his *coiffure*. The Apollo Knot was worn horizontally, but Croisat diversifies it, gradually raising the coques into a vertical position.

### Execution of the 1830 Mode

(a) (Fig 469) This *coiffure* is arranged with the sides well curled and dressed full to the face, as shown in the illustration. The hair is first twisted up in a tight roll, or casque, at the back (see back view of *coiffure*). Then the free hair is divided into several sections. Two large platted coques and one plain loop are positioned high on the top of the head as shown. The platted loops are made up as explained in Section IV, Ladies' Hairdressing (Plating the Hair) (pages 180-182), and are folded over and secured. These are usually self-supporting, and, therefore, do not need frames. Then the central flat piece of hair is folded as if it were a band of ribbon; this forms the plain coque, *en l'air*, or "giraffe." This piece of hair is first held flat, back-combed on one side, the under-

side being left smooth, and then folded as explained. The points of the hair need extra back-combing, and the base of the loop should be given a tight twist before securing it to keep the coque rigid.

It may be necessary to use a wire frame, an example

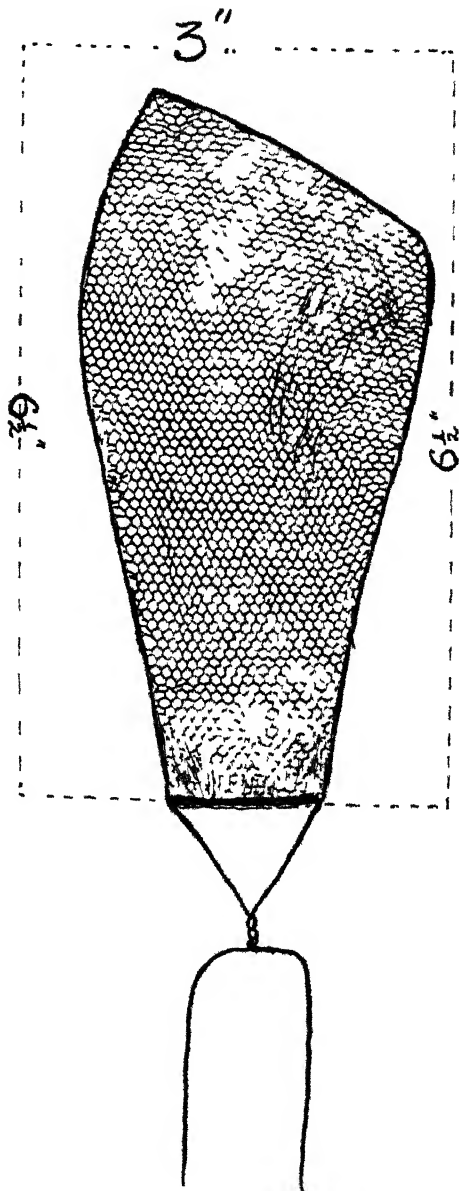


FIG 447 SHOWING TYPE OF WIRE FRAME USED TO SUPPORT A COQUE IN AN "1830" COIFFURE

of which is given in Fig 447 on this page, in order to support the plain coque. These frames are simply constructed, light in wear, and may be covered with *postiche* as desired.

The side hair, having been carefully tapered and curled, is finally disposed as shown in the illustration. It is essential that the hair be secured very

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tightly on the top of the head before attempting to arrange the coques. The hair having been suitably arranged, a bow (or separate loops of ribbon) is then

placed in position behind the coques. A circle of small flowers, or jewels, as desired, is placed around the top of the head to complete the *coiffure*.

### 23. THE 1830 "COIFFURE"

(Fig 470)

(b) (Fig 470). This mode is somewhat different in design to the foregoing *coiffure*. A parting is placed in the front, and great care must be exercised to keep this front section well divided and neatly positioned. The sides are arranged in curls as in the previous example, but any similarity of direction is avoided so as to give the necessary diversity appropriate to the

facial features of the client. The back hair is arranged in a casque, and the long hair is turned up to make three upstanding plain coques with a plain *mariveau* swathed around the base. Floral decorations with suitable foliage are used as ornamentation, and a very thin five-stem plait is arranged around bases of the coques as shown in the illustration.

### 24. THE 1830 "COIFFURE"

(Fig 471)

(c) (Fig 471). To arrange this *coiffure* the hair is divided from the centre of the head down to each ear, and the long hair is allowed to fall at the back. The front hair, which should be about 6 in. to 8 in. long near the ears and graduating to some 10 in. at the parting, is curled. When the curling is finished take the centre hair and arrange the parting. First fasten the ends with a hair-pin, bring the front hair very lightly on to the forehead, and arrange the curls as illustrated, then take back the hair and give it a twist over the left hand so as to form a casque. Fasten this

hair with a pin and make it very secure, because it is to this foundation that the plaits are secured. Now take four plaits, three plaits having five stems and the other one nine stems, make coques with the five-stem plaits and place them in an upstanding position, make these very secure, and then place the nine-stem plait around them, afterwards arranging the flowers as shown in the illustration. A brilliant ornament is placed across the front and, resting upon the forehead, gives the *coiffure* a finished appearance.

### 25. 1930 AND AFTER—A REVIEW OF STYLES

By 1930, we had passed through an era of complete change in hair styling, an era when the hairdresser displayed his skill by cutting to enhance the shape of the head—for example, the shingle, semi-shingle, bingle, and, of course, the bob. Hair was getting steadily longer.

The early 1920's marked the undoubted turning point of ladies' hairdressing, when the hairdresser became the artist he is to-day, due largely to the mastery of the art of cutting. In the early 1930's, hair became a little longer, until once again we had curls on the neck, but at this period not chignon curls. The ladies' own hair was dressed in neck curls. Emphasis was on a non-feminine appearance and the masculine dressings were forgotten. Dressings had more waves and curls, the popular style being an all-waved side with three dip waves, finishing at the back with two rows of small curls; later ornamented with wisp curls on the temples. What was the reason for the sudden change? It could be that three things were responsible.

First, women in the 1890's strove for sex equality, and as history has shown, fought admirably for this

honour. Thus, in the 1918 period hair was shorn and hair fashion, with the aid of the hairdresser, resembled as near as possible the masculine cut.

Secondly, the hairdresser of that day reached a standard of cutting, tapering and shaping that has never been surpassed, and hairdressers of to-day try to model themselves on the masters of that period. Thus, it could be that the ladies, having achieved predominance in their respective aims, felt that they should also become masters of feminine charm.

Thirdly, it could have been the rapid march of the scientific invention, permanent waving, which was becoming popular both with the hairdresser and public, and it was necessary from the artist's angle to show his skill in the use of the permanent waving machine for the production and manipulation of waves and curls.

Whatever the cause of this swing in fashion, no one can really tell. It could have been quite easily one of those three, but one feels that, if any, it was the latter.

In the middle thirties, curls were extremely popular and a favourite dressing at that time had

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waves off the face with curls commencing as high as the crown, and quite often curls all over the head

Towards the end of the thirties, there was for a short time once again a tendency towards longer hair, the most popular being the Page Boy. This style was worn 10 in. to 12 in. long, parted and softly waved sides with the ends rolled under. There was, though, at this time a general trend for more movement and styling on the top of the head, the most popular being the waved Bang. By 1940, there was again a complete change, the front of the hair being swept off the face with a wave movement and soft curls falling on the neck.

And so we leave the era of hair being dressed down, to examine the trend for hair off the face and neck and, later, to the Edwardian styles of 1940.

This break away was obviously due to the war, women being quite convinced that hair swept off the face was much easier to manage. Visits to the hairdresser were more difficult, due to women's war-time activities.

Thus arose the Edwardian styles of those years—

due no doubt to hair first being taken off the face in sweeps until, as a complete contrast, all the movement and expression was shown on top of the head.

As we know, history always repeats itself. This is so in hair fashions, for in the late 1940's we returned to short, close to the head, styles, popularly called the "Gulip Cut" or "Cap"—once again the mastery of cutting and tapering is essential to execute these styles.

The hair was shadow-waved to the head, with all end movement towards the face.

And then the 1950's, with the "Urchin Cut," "Choir Boy Cut," and so on, once again those boyish styles of the 1920's.

And so the evolution of hair styles and hairdressing moves on, so that one wonders, on looking back over the last twenty years, can anything more be done with hair fashion?

It does not seem possible, but who knows?

As permanent waving revolutionized hairdressing, so may something unknown around the corner once again repeat history.



FIG 44<sup>R</sup>. (I) QUEEN ELIZABETH (1558-1603)



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*Règne de Louis XIV*

FIG 449 (2) LOUIS XIV "COIFFURE" (165c)





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Imp Falconer Paris

## *Restauration*

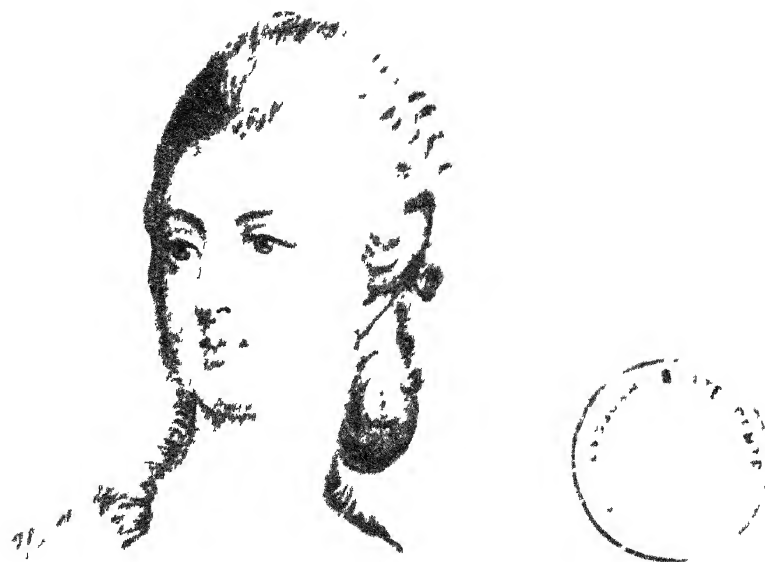
FIG 450 (3) THE RESTORATION "COIFFURE"



FIG 451. (4) ANNE CORNE, COUNTESS OF BEDFORD (1684)



FIG 452 (5) QUEEN CHARLOTTE "COIFFURE" (1771)



De Bysterveld edit

by the Paris

*Mme Dubarry,*  
REGNE LOUIS XV

FIG 453 (6) MADAME DUBARRY "COIFFURE" (1764)



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## *Coiffure Marie Antoinette*

FIG 454. (7) THE GRAND POMPADOUR "COIFFURE" (1774-1793)

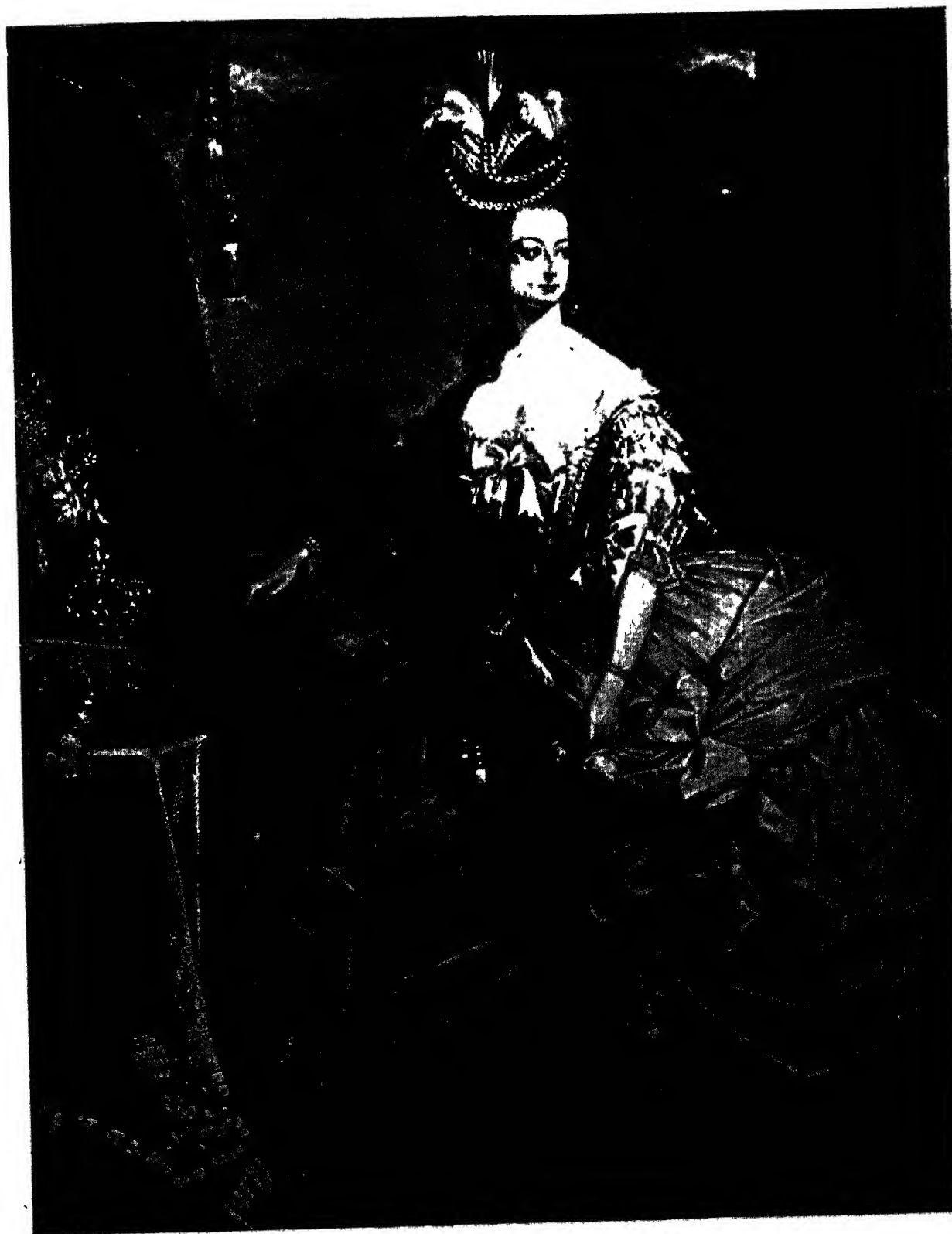


FIG. 455- (8) MARIE ANTOINETTE GRAND GALA "COIFFURE" (1774-1793)





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*Coiffure Louis XVI*

FIG. 456. (9) ELABORATE "COIFFURE" (1774-1793)



Imp H<sup>rs</sup> Lefevre Paris

*Coiffures à L'Oratoire  
Règne de Louis XVI*

FIG. 457. (10) A FANTASTIC "COIFFURE" OF THE LOUIS SEIZE PERIOD





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COIFFURE DE LA  
*Princesse de Lamballe*

Règne de Louis XVI

FIG. 458. (11) A DELIGHTFUL "COIFFURE" ANTICIPATING THE DUCHESS OF DEVONSHIRE STYLE



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*Elisabeth de France*

1780

FIG. 459. (12) THE MADAME ELIZABETH "COIFFURE"



STATE DENTIST  
HYPERIN

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LA FREGATE LA JUNON

*Coiffure Louis XVI*

FIG. 460. (13) A TYPICAL EXAMPLE OF THE "HISTORICAL FANTASIA" "COIFFURE"



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MAY 1911

Imp H<sup>re</sup> Lefevre Paris

*L'Armide*  
*ou la grande prétention*  
*regne de Louis XVI*

FIG. 461. (14) ANOTHER EXAMPLE OF HISTORICAL FANTASY DRESSING





PIERRETTE LOUIS XVI — 1792

FIG 462 (15) ANOTHER REPRESENTATIVE EXAMPLE OF LOUIS SEIZE FANTASY DRESSING



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COIFFURE DU DIRECTOIRE 1797 .

FIG 463. (16) THE FAMOUS DIRECTOIRE STYLE OF "COIFFURE"



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Imp Falconer Paris

*M. de Parabere*

FIG 464 (17) A DISTINCTIVE STYLE FREE FROM FLAMBOYANCY



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Imp Falconer Paris

*M<sup>me</sup> de Genlis*

FIG 465 (18) THE "MADAME DE GENLIS" "COIFFURE"



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Imp Falconer Paris

## *Duchesse de Devonshire*

FIG. 466. (19) THIS STYLE IS CLAIMED TO BE THE MOST BEAUTIFUL ENGLISH "COIFFURE"



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Imp Falconer Paris

*Mode Parisienne*

REGNE DE CHARLES X

1828

FIG 467 (20) A TYPICAL SOCIETY DRESSING OF THE EARLY NINETEENTH CENTURY





FIG 468. (21) SHOWING THE FAMOUS "COUNTESS OF JERSEY" "COIFFURE" (1825-1830)



FIG 469 (22) CROISAT'S FAMOUS 1830 "COIFFURE" (a) FRONT AND BACK VIEWS



FIG 470 (23) 1830 "COIFFURE" (b) WITH DIVERSIFIED STYLE OF PARTING



FIG. 471. (24) 1830 "COIFFURE" (c) SHOWING PLAITED COQUES WITH ELABORATED DRESSIN .

## SECTION XI

# THEATRICAL HAIRDRESSING AND MAKE-UP

### INTRODUCTION

THE subject of theatrical *postiche* and make-up is one of considerable interest to every one connected with the hairdressing world, for, with the increasing popularity of amateur theatricals, the growth of fancy dress functions, pageants, carnivals, amateur film societies, and the like, the chances of the hairdresser being called upon to make up a character or company are becoming more and more frequent.

Make-up for the stage is of greater importance than many people who visit theatres realize. Its purpose is to enhance the characteristics of the actor in the part he is to play. Next to the histrionic ability and individual aptitude of the actor or actress, his or her make-up is of paramount importance. It is one of the chief factors which contribute to the effectiveness of the character to be portrayed. A capable amateur actor could impersonate glowing youth to-day and decrepit old age to-morrow, but while he acts the part it is the duty of the make-up artist to see that he *looks* the part.

The one object of theatrical *postiche* and make-up is to create an illusion. Make-up is not merely disguising an ordinary individual, he or she has to appear naturally as the character represented, and must be made-up accordingly.

It is essential to point out at the beginning that stage make-up differs entirely from that required in other circumstances, such as daylight pageants, carnivals, and fancy dress affairs.

In the former case the character is made-up for presentation in the glowing light of the theatre; in the other for closer inspection in broad daylight. On the stage the actor has to appear in a brilliant artificial light—in many cases light devoid of anything in the nature of shadows. Stage lighting has been brought to a state of perfection, glaring spotlights, overhead and footlights, and floodlights from the wings often keep the actor in a shadowless glow.

Daylight reveals a person's complexion and expression at their best, for they are seen under natural conditions. On the other hand, artificial light tends to destroy these things, and the more brilliant the light the more are the natural characteristics of the features obscured.

Modern stage lighting tends to remove normal highlights and shadows by which we recognize the shape and form of the face in daylight and make-up is used to counteract this effect.

Of course, every individual or company which one is called upon to prepare will not appear where the latest in stage lighting facilities are available. There will be the meagre lighting of the village halls, rooms with footlights only, and occasionally places with headlights alone. In such cases, discretion must be used to make the most of the light available.

The effect of make-up can easily be appreciated if one can get the opportunity of seeing the dress rehearsal of a play, where the characters are "dressed" without facial preparation. It will be noticed that the features of the performers are pale and unimpressive, and that, in those cases where facial expression is essential to good acting, the production seems a trifle weak.

Characters have to be made up for the benefit of an audience seated, as a general rule, at least 30 ft. from the stage, and each part should be presented so as to give a correct appearance to every one patronizing the performance.

Make-up, as we noted at the outset, is the creation of an illusion—the natural features having been obliterated by artificial light, our task is to restore them, or rather replace them, by artificial features appropriate to the character represented, and suitable to the lighting. The creating of this illusion is accomplished by exaggerating the lines of the features so that they will present a natural appearance to the audience, taking into consideration the light and the distance from which they are viewed. Before going into the details of the way to make up, let us consider something of the mental equipment of the make-up artist.

Success cannot be achieved in this or in any other art without study and practice. What, then, should be studied first? The answer is characterization, this should be put before anything else. No matter how capable one may be in applying the materials, in choosing and adjusting the wig or tackling any other part of the work, this might be rendered useless unless the make-up artist has in mind an actual knowledge of the character or nationality to be presented on the stage.

Portrayal of the facial characteristics of a particular nationality can only be accomplished successfully if the person making-up can visualize an accurate and reliable impression of those characteristics. Possibly,

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the average individual imagines he can visualize passable American, German, or French types, but it is highly probable he would find, if he could give expression to his mental picture, that there were very serious errors in his judgment

The first advice, then, is to study characters. The artist must always be doing so. Whether in the salon, or in the train, 'bus, or tram, the opportunity of noting the idiosyncrasies, demeanour, and habits of characteristic types of people should never be lost. If there is implanted in the mind a typical specimen of a particular character, it should not be difficult to make up that character when required. A model which can be visualized is something definite to work upon.

It will not, however, be possible thus to add to one's mental equipment for the majority of characters. For those in historical plays, and for certain national characters some other method will have to be employed. In any event, there is no need to trust to luck.

The enthusiastic learner will lose no opportunity of visiting the theatre to note how the professional companies are made up, and particularly will he make a point of seeing all the popular works which amateur societies are likely to perform, because it is from these that he may expect the bulk of his work.

Abundant illustrations of plays and characters are published to-day, and it should be possible, by keeping a file of journals or by cataloguing the cuttings, to have at hand a reliable guide to refer to when doubts arise. Take, for instance, the popular Gilbert and Sullivan operas and other works favoured by amateurs, photographs of characters from these are reproduced over and over again. The author made a practice of keeping cuttings of these in his apprentice days, and found this an invaluable means of augmenting his knowledge. As one is never too old to learn, it is still supplemented by the same method, and, in this connection, the hairdresser of to-day is far better off than in those days when the author first ventured to try his hand at the art of make-up.

If the opportunity occurs to see a company or an individual made up by an experienced hand the reader is strongly advised not to neglect it. Watch the methods employed carefully. Such chances happened occasionally in the writer's youth, and as soon as he felt confident of being able to tackle the elementary part of the work, he offered his services. The result was that he was soon taught how to tackle the more difficult problems. Advice by an experienced artist on the actual make-up is, of course, invaluable if it can be obtained.

Much has been written about stage make-up, but chiefly from the standpoint of a person playing a given part, or of making-up one individual. Little, if anything, has been written giving the point of view of one who has been engaged to make-up whole theatrical

companies of amateurs, which may vary in number from two to as many as seventy.

The author has had over a quarter of a century of experience in tackling propositions of this kind, and hopes, therefore, that his advice and instruction may prove helpful to others who may be called upon to do likewise. Let it be clearly borne in mind that the hairdresser who undertakes stage make-up at all will almost certainly be called upon in course of time to shoulder the rather formidable task of making-up a whole company. The writer has had the privilege of preparing for the stage amateur theatrical companies in various towns, some at a considerable distance from his normal business. While this is rather flattering, it proves that this is a branch of business which many hairdressers are neglecting. In the course of his career the author has had to prepare companies for Shakespearean plays, all the Gilbert and Sullivan operas, many comedies, farces, and occasionally works which were being produced for the first time.

No one will dispute the fact that the making-up of a single individual for a part at one's leisure is quite a simple matter compared with getting a complete company ready for the stage in, say, a couple of hours, with an anxious stage manager or coach, and perhaps a nervous company of amateurs, timorous lest the raising of the curtain be delayed. This task has had to be accomplished on many an occasion, and if it be tackled in a businesslike manner, there should never be any risk to one's reputation as a make-up artist.

The best advice to any one confronted with this proposition is to make doubly sure that all the materials necessary are to hand before commencing operations. Arrange, if possible, for the use of a private room to work in, and ensure that a good light is available, one fixed in a position to obviate the necessity of having to dodge your own shadow. A comfortable chair is necessary for the person who is to be made-up, and, preferably, this should be one with a head-rest. When working in one's own town, always use one from the salon, but, failing that, see that the chair is not too low, so that you can work in comfort. It will be advisable to have a table handy with the materials arranged for expeditious handling.

A mirror should be fixed opposite, and facing the character to be made-up. This should be of sufficient size to give a good view of the actor or actress. There is a distinct advantage in this, because the progress of the handiwork can be viewed as from afar, remembering that the distance between the character and the reflection is double that between him and the glass. It will be found difficult to judge the work close at hand, but the mirror obligingly provides the necessary perspective to form an accurate idea of the make-up.

Attention to these details, trivial though they may



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seem, will repay itself Carelessness on these points may seriously jeopardize the success of the show, to say nothing of one's own prospects as a make-up artist Delays are apt to make the audience fidgety, and flurry behind the scenes is calculated to cause nervousness, especially among amateur actors and actresses

The work to be done should be planned out carefully, so as to ensure making the most of the available time As a general rule, one should arrange to deal firstly with those of the company who make their bow earliest to the audience The obvious reason for this is that, should there be any miscalculation as to the time required to prepare the company, or should any unforeseen delay arise, the opportunity to make-up characters who appear later in the play will occur as the performance progresses

In the case of practically all amateur companies, many of those taking part do not leave business until a couple of hours before the curtain is due to rise, and usually by the time the whole company has assembled the moments are becoming precious With a little tact you can employ the plan that has often been used to gain time This is to induce some of the members of the company to attend early to be made-up. As a result, one is often able to dispose of a good deal of the work in such a manner as to allow ample time to tackle the bulk of it in comfort

In the case of making-up a company when time is scarce, you will probably find some member who is able to help If so, get him to watch you applying the groundwork, and then let him try for himself It is a task that requires intelligence, but that is generally found among people who aspire to shine as amateur actors Usually, performers have seen the work done so often that they can render valuable assistance If you should have an assistant who is eager to gain

experience in the art of making-up, by all means encourage him to come along and lend a hand

In making-up, as in every other art, there is no royal road to success One can become expert in it only by hard work and practice Study your characters, and, by experimenting with the materials, endeavour to cultivate the art of making-up speedily and accurately If you can get a friend or assistant to allow you to experiment on him so much the better

In order to gauge the results of your work, move about the hall or theatre in which the company is performing, and note the appearance of your characters from different viewpoints This will enable you to detect any little defects and to remedy them on future occasions

Be careful where you have to make up any individual suffering from skin eruption Other members of the company would certainly object to your using the same materials on them, and you would be advised to keep separate materials for individuals so affected, or to get them to bring along their own materials If they preferred the latter course, you would, of course, tell them what colours to obtain

There are no fixed laws in theatrical make-up Professional actors use various methods to obtain the same effect It is obvious that to make-up some 60 or more people in two hours it is important to get the very best results with the simplest methods Again, if it is a small drama company with less than a dozen characters experiments with more complicated colours can be carried out, keeping the basic rules in mind The methods explained in the following sub-sections are a good sound basis for a man beginning to develop this art as a side line to his profession, and once he is proficient he can then use his own ideas and methods

## MATERIALS REQUIRED

The materials available and necessary for make-up are many and varied Manufacturers have produced grease paints of every conceivable shade of complexion, and the make-up artist to-day is saved

the trouble of blending the major colours to achieve the desired result

Grease paints as originally made by Leichner are numbered as follows—

<i>No.</i>	<i>Shade</i>	<i>Used for</i>
1	Whitish pink	Lady's light flesh
1½	Pink	Lady's light flesh
2	Rose pink	Lady's flesh
2½	Deep rose	Lady's brunette flesh
3	Medium reddish	Light male flesh
3½	Deeper red	Darker male flesh
4	Dark red	Sun tan
4½	Reddish brown	Farmer Giles
5	Ivory	Groundwork
5½	Dark ivory	Hamlet
6	Reddish dull brown	Mr Dearth
6½	Sallow grey brown	Grumpy
7	Dark reddish brown	Mulatto
8	Bright red brown	Rajah
8a	Dark yellow	Japanese

## THEATRICAL HAIRDRESSING AND MAKE-UP

No	Shade	Used for
8b	Deep greenish yellow	Chinese
9	Deep brownish red	Red Indian
10	Dull yellowish brown	Spanish
11	Deep dark brown	African Native
12	Black	Negro
13	Red brown	Old fisherman
13a	Medium brown	Egyptian
14	Dark sunburn	Pirates
15	Bright light brown	Roman soldiers
16	Dull brown	Indian
20	White	Clowns, Death
Lit B	Bright sunburn	Yeoman, Viking
Lit C	Light yellowish brown	Carmen
Lit D	Bright brown yellow	Romeo
Lit F	Deep yellow brown	Mexican
Lit G	Dull yellow	Mr Wu
Lit K	Combination of shades 5 and 9	Modern fleshing
Lit L	Delicate brownish yellow	Cesar, Capulet
Lit O	Light reddish brown	Tannhauser
Lit P	Deep reddish brown	Falstaff, Wotan
Lit R	Delicate light reddish	St Joan (1st part)
Lit S	Greenish yellow	Richard III
Lit T	Grey green	Shylock
Lit U	Yellowish red (modern)	
Star Girl	Very light fleshing	Pierrette
Star Lady	Matt fleshing	Lady Teazle
Star Madam	Light ivory fleshing	Polly Peacham
Peach, peach Light	Peach dark	Ladies modern fleshing
Peach Special 334-336	Green I, II, III	Dark brunette fleshing
22	White	
25	Lake	To accentuate red complexion, shading eyelids for sinister and older parts
28	Brown	For the eyebrows and shading nose, temples and facial lines
28a	Light brown	For soft shading, elderly parts
30	Red brown	As No 25, but dull shade
31	Light grey	For sunken cheeks
32	Dark grey	For unshaven face
39	Blue green	For haggard face and wrinkles
42	Black	
325	Electric blue	
326	Blue, light, medium and dark	For the eyelids
327	Yellow, light, medium and dark	
331	Citron	
332	Orange	
333	Orange extra	
337	Mauve, light, medium and dark	
320 to 323	Carmine I, II, III, IV (light, medium, dark and very dark, respectively)	
324	Carmine, vermilion, brilliant	
328	Rose	
329	Rose, dark	
350 to 353	Carmine orange I, II, III, IV	

It may be that some of the readers have had some experience in make-up, and have already developed a preference for certain materials, but to those who are just beginning the work it is suggested that a limited range of colours should be used, so that matters will be simplified. These should be 2½, 3½, 5, 9, and carmine, and the following "liners," white, light blue, medium blue, dark blue, lake, brown, and black.

Too wide a variety to choose from at first would probably lead to hesitation and indecision on the part of the novice, with consequent confusion and loss of time, and possibly unsatisfactory results. As experience is gained the learner will discover how and

when to bring into use the fuller range of colours at his disposal.

Other things to complete the outfit are, removing cream, astringent lotion, dry rouge, face powder (such as grease paint blending powder, which is almost transparent, and therefore can be used for all types of make-up from pink and white females to full blooded negroes), black and brown eye cosmetic, liquid make-up in light and dark flesh shades, clown white and Negro black, hand towels, haresfoot, baby's brush, velour puff, hairbrush, hairpins, small sponge, spirit gum, crêpe hair of various shades, artists' paper stumps, comb and a pair of sharp scissors.

## THE ART AND CRAFT OF HAIRDRESSING

Complete outfits of the materials can be obtained from the hairdresser's supply stores, fitted into make-up boxes, and it would be advantageous to obtain one of these

The materials above mentioned will all be necessary if the make-up artist is to be prepared to make-up any company that might demand his services, and an individual possessing common sense and some artistic taste should be able to make-up any character after a little practice

The details of the method of employing these materials will be gone into as the work proceeds, but now an endeavour is made to give a general idea of the

effect of the tints on the complexion. Supposing, for example, that the ladies' chorus in "H M S Pinafore," which consists of women with ladylike complexions, require to be made-up, one would vary from No 2 to 2½ for the groundwork, and use carmine No II on the cheeks and lips, and middle blue for the eyes. On the other hand, if the chorus comprised country girls, then it would be advisable to employ 2½ to 3 for the groundwork. Coming to the cheeks, No 9 is used with perhaps a little carmine No II. In the case of a healthy indoor man, the groundwork would be No 3, while the complexion of a golfer would require No 3½ or No 4, with No 9 slightly on the cheeks

### THE WIG

What is the special importance of the theatrical wig? This may seem too obvious a question to require an answer, however, the wig is something more than a mere part of the equipment of a character. A wig may be, and often is, the deciding factor in the accurate presentation of a part, usually it is of outstanding importance in the make-up

In considering the wig, never let it be forgotten that the head is the most noticeable part of any individual. In practically every case the shape of the head and the colour of the hair identifies, determines, or completes the character, and it will be found necessary to secure wigs for all sorts and conditions of stage characters to suit all sorts and conditions of people

The hairdresser who undertakes the work of making-up will inevitably be called upon to provide theatrical wigs. He should, therefore, stock court wigs and a selection of character wigs which are most in demand, because these will almost certainly be found handy for small amateur productions, as well as for fancy dress functions. Beyond that, or unless the hairdresser has already such a connection that he does not need this advice, he is not advised to extend his stock

In small towns, the holding of a large stock of wigs is likely to prove an unremunerative investment, but, fortunately, when the demand comes for wigs of an unusual character, the hairdresser can hire these from firms who specialize in theatrical wigs, and this procedure will be found much wiser than either buying or making them.

The duty of the hairdresser in such a case as this is to supply the firm with the measurements, names of the characters, etc., and, provided ordinary intelligence is used in sending the particulars, he can rely on his orders being dealt with satisfactorily

A wig often alters the appearance and demeanour of an individual almost beyond recognition. By its use the height of the forehead can be increased, the width extended, and, where necessary, cranial deformations presented. Luxurious growths of hair

can supplant the bald patch on an elderly performer, and artificial bald pates can conceal a head of hair at will. One cannot too strongly emphasize the fact that in make-up one of the most important factors is the wig, and that too much trouble cannot be taken to ensure that it is suitable and fits the character properly. If such details are properly attended to, the completion of the make-up will be expedited

Wigs are made on two main principles—those which can be blended to tone into the general make-up of the wearer by means of a silk or gauze front, and those which supply a full head of hair, thus obviating the necessity of blending in when making-up. Of the two, the blender wig gives, perhaps, the more natural results.

As the fitting of the wig must be as perfect as possible, meticulous care must be taken in measuring the actor, or in selecting from stock. This is again emphasized because, once the artist starts making-up an individual or a company for a performance, there is little time left in which to rectify errors

With the full wig of hair, where the hair forms the natural dividing line from the complexion, little or no trouble should be experienced. If, however, the wig is on the large side, packing at the back will bring it snugly across the forehead. Care must be taken in doing this to preserve the natural shape of the head, or it will give the audience the impression that the performer has cranial bumps. Another method of tightening a wig is to make unobtrusive tucks or folds at the sides

Blender wigs are, however, another proposition altogether. They demand greater skill and care in fitting, though they give better results as a rule. One of the best methods of fitting is, firstly, to tint the hair at the back of the head with grease paint of the requisite shade. (The reader will be able to decide what shade this should be after studying the chapters on make-up.) The hair on the temples must be treated similarly, because nothing could possibly look more ridiculous than the character's natural hair, which

## THEATRICAL HAIRDRESSING AND MAKE-UP

almost certainly will be of a different shade, showing below the wig

When putting on the wig, make sure that the join is low enough on the forehead to prevent any hair from showing, otherwise this would entirely spoil the effect. It is essential to get a blender wig to fit correctly across the forehead, because the join has to be concealed from the audience. There should be no need to state that it would be a sheer impossibility to conceal the join if the wig bulges across the forehead. It will be a waste of time to proceed with the make-up until this kind of wig fits the character's head properly, and the method suggested to tighten the ordinary wig can be usefully applied here. Among methods one sees employed to get an obdurate wig to fit is the use of spirit gum, but it is advisable not to rely on this, as some people object to its use. If it is necessary to fall back on this means, and there is no objection on the part of the performer, apply a little of the gum across the forehead and temples before putting on the wig. Then place the wig in position, and hold it there until the gum is "set", this will prevent any possibility of its slipping. The reader is advised to resort to this method only when every other means has failed, for it does not give the most satisfactory results. Another

means of overcoming a refractory wig is to use nose paste to obliterate the join.

Always impress upon the character the importance of not removing a blender wig until a performance is over. If a wig is removed, the make-up artist is going to have trouble in remaking or patching up. It is extremely difficult to replace a wig in the exact position in which it was before removal, and failure to do this will result in a line showing across the forehead.

Wigs without a join can be readjusted more easily, of course, but performers who remove them should be warned that they must be replaced properly, or the wearer may present a ludicrous appearance when appearing on the stage.

When fitting a wig on a woman her hair should be brushed back from the face and up from the neck. Long hair, which is not much in evidence nowadays, should be braided in two plaits, and wound close to the head, following its shape as nearly as possible. Lumpiness must be avoided, as this will cause bulges in the wig. The wig can be secured firmly by the use of hairpins. For women with shingled hair a muslin band or close-fitting net is recommended to keep back obdurate strands of their hair.

## MOUSTACHES AND BEARDS

The moustache and the beard are important parts of make-up. The first thing to remember is that the crêpe-hair to be used for stage make-up must be two to three shades lighter than the hair on the head of the performer, whether this be the actor's natural hair or a wig. Doubtless, most hairdressers know that invariably the hair on the face is lighter than that on the head, but it is here mentioned for the benefit of the unobservant. There are, of course, exceptions to this rule, but we need not trouble about them, as our characters have to be made-up according to the rule. It will be well to bear in mind that crêpe-hair does not reflect light as does natural hair, and, therefore, care should be taken to use crêpe-hair of a shade lighter than the natural hair, especially in cases where additions have to be made to Nature's growth.

To make a moustache, unravel some crêpe-hair of the selected shade, and then cut off a length of about 4 in. This is gently combed out until every kink is eliminated. Even if a thick moustache is required it is probable that all the hair combed out will not be needed. Using judgment, according to the type of moustache required, separate the quantity desired, trim it neatly to the requisite length, and arrange it into the proper shape.

Having done this, cut the moustache in two at the centre, prior to fixing. This is done in order that it shall not interfere with the actor's enunciation.

Another reason is that a moustache applied in one piece is more likely to be insecure if the actor has to do much laughing and talking on the stage. It will not enhance the artist's reputation for making-up if a character loses his moustache in the middle of a scene.

To fix, first remove every trace of grease paint from the upper lip, and then apply spirit gum along the moustache line. Immediately attach the two sections to the lip, the cut ends being in the middle. Press them tightly to the lip with a towel, to ensure that the moustache adheres its full length, otherwise it will appear to have a hanging appearance when the actor appears in profile as viewed from the auditorium. On no account fix a moustache too high on the lip, unless it is required to give the character a sneering expression, remember that the position in which a moustache is placed largely determines the character of an individual.

When fixed, the moustache can be finished off as desired. With the hair-cutting scissors cut a small triangle in the centre with the apex under the nose, allowing the hair to join at the top. Trim the ends to the correct length, and, if the moustache appears to stand out too prominently from the lip, trim it back carefully. Give it a neat appearance (unless the part demands otherwise) by cutting it evenly along the edge of the lip.

Making a "toothbrush" moustache is a rather

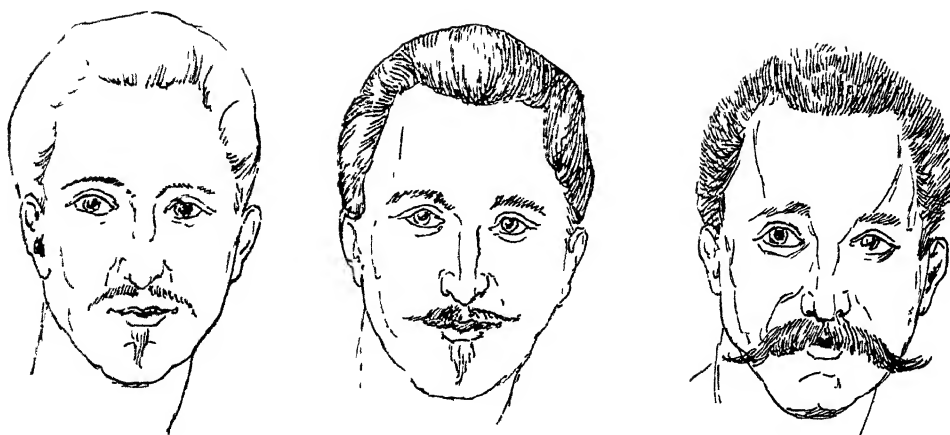


FIG 472. MOUSTACHES—VARIOUS TYPES

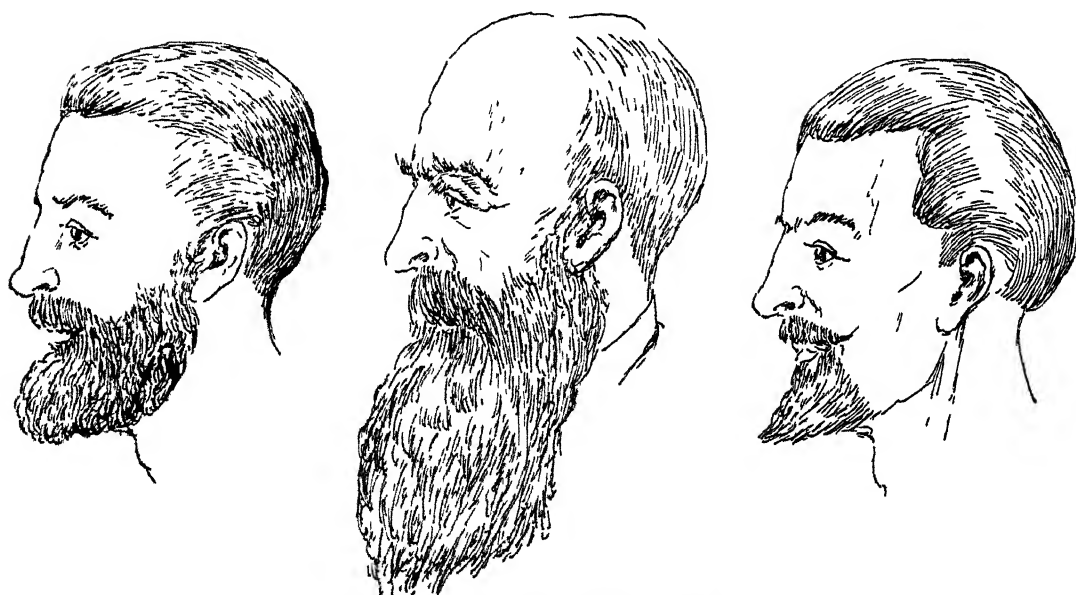


FIG 473. BEARDS—VARIOUS TYPES

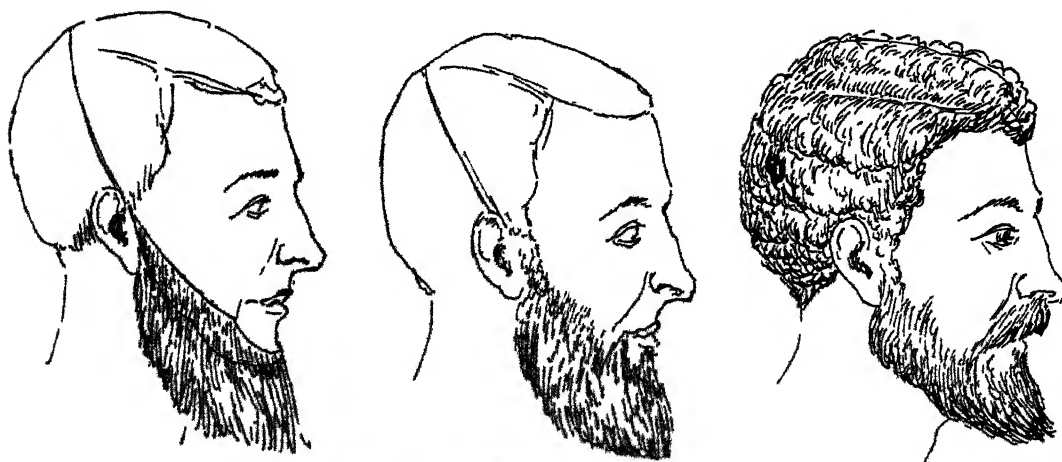


FIG. 474. HOW TO FIT BEARDS  
Showing method of fixing beards knotted on gums

## THEATRICAL HAIRDRESSING AND MAKE-UP

different proposition Steam some of the crêpe-hair after unravelling it, and wind this round a pencil or a small reel Bind the hair tightly and leave it to dry When removed, it will lie straight, and the hair

Occasions will arise when the artist will have to block out the moustache, although this is never resorted to if the actor can be persuaded to have it shaved off—no method is so efficient as the use of the razor Probably, if the actor is ambitious, he will consent to this being done, as appearance goes a long way towards successful acting If the actor will not agree to this method, the best way is to trim the moustache as close to the face as he will allow, and then block out with a thick coating of white soap, grease paint, and a liberal application of the necessary shade of grease paint and powder

When a whole company requires to be made-up in the space of an hour or two, there will not be much time to spare for inordinate detail in the matter of moustaches In such cases the artist will be well advised to have moustaches ready made for fixing These are best if knotted on gauze, and can with care be readily fixed on the lip in such a manner as to give quite a realistic appearance Painted-on moustaches are not a success, and are only recommended in cases of emergency

To make a beard, cut off as many inches of hair as considered necessary, bearing in mind the type of beard desired Comb this out as already advised when making a moustache, and hollow out the hair at the cut end When applying the spirit gum, cover the chin from the edge of the lower lip to the tip of the chin and well under the neck Place the hair so that it reaches from the edge of the lower lip round the chin and back to the line of the neck From this beginning, any type of beard can be built up, whether it be round, square, or pointed. Build up with sections of hair gradually, working backwards towards the neck and then at the sides until the beard has assumed the requisite fullness It must be pointed out that the beard should be evenly made, with no bare patches of skin visible to the audience Should there be any bare spots these should be

filled in by gumming on some loose strands before finally trimming.

When a patriarchal type of beard has to be made, wet and straighten the hair by winding it on some circular object as explained earlier, and then fasten

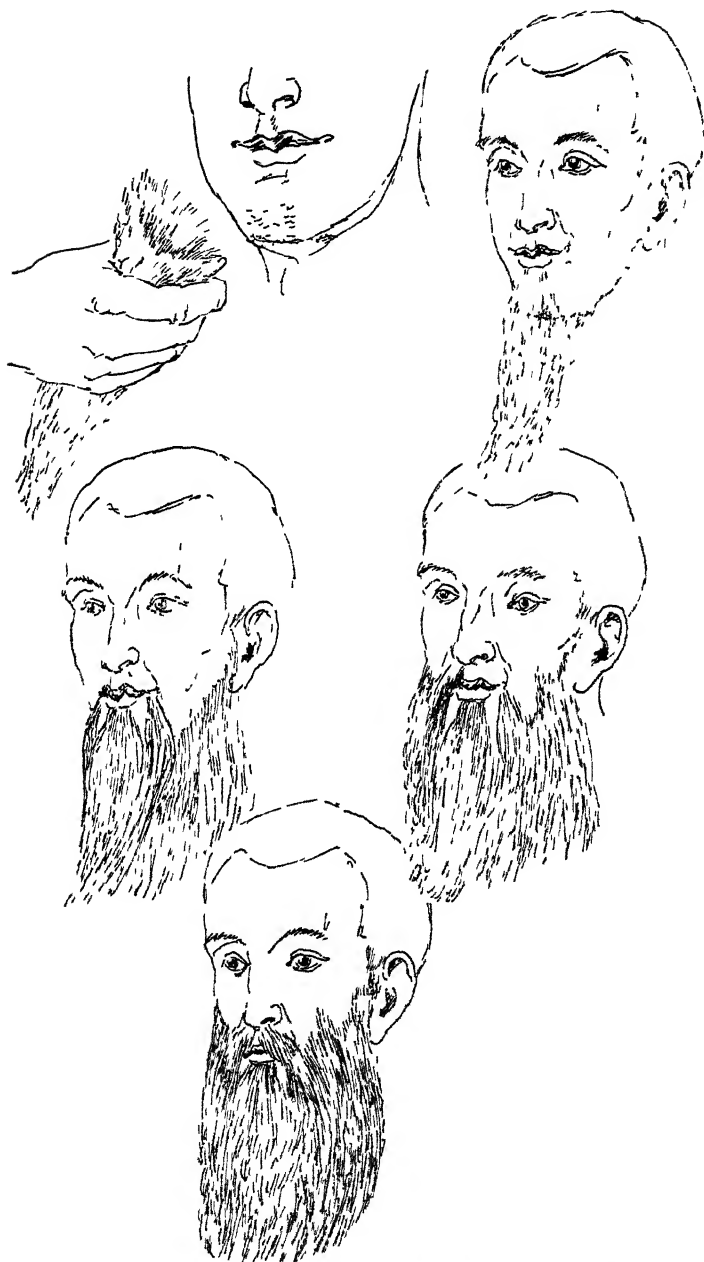


FIG. 475 BUILDING UP THE BEARD WITH CRÊPE-HAIR  
Illustrating various stages of the process

should then be cut into lengths of about  $\frac{1}{2}$  in Place spirit gum on the upper lip, and attach the rows of hair vertically, until a moustache of the "Charlie Chaplin" variety has been constructed. Then neatly trim along the edge of the lip.



## THE ART AND CRAFT OF HAIRDRESSING

these longer strands to the chin. Do not forget that the nearer the chin the denser the hair.

Side whiskers are added by continuing the hair line for about an inch or longer as required, gumming on some hair and trimming it evenly with the hair to which it is joined. It is essential that no gap of any sort is left between the hair and the side whiskers.

Where bushy eyebrows are necessary, small wisps of crepe-hair can be added to the natural brows, and the same method may be employed to increase the fullness of a moustache. In resorting to this method, the false pieces will have to match the natural hair or wig exactly, or the whole work be coloured evenly.

As in the case of moustaches, where many parts have to be made-up for a show, the best plan to adopt for speedy make-up is to have the beards ready made, for one would find it a lengthy task to make up a beard by the process explained for such a character as, say, King Lear. A beard already made can be fastened over the head with a piece of elastic, the hard line down the cheek being obliterated by the addition of a little crepe-hair—a much quicker process than gradually building up a beard as one would in making up a single character when time is plentiful. Spirit gum can be removed with the aid of methylated spirit.

## APPLYING THE FOUNDATION

The first coating of grease paint applied to the character is called the groundwork. Before commencing to apply this, see that the person to be made up is comfortably seated in such a position that the work can be done to the best advantage, taking into consideration the lighting, and ensure that all the materials required are near at hand.

The person to be made-up should have removed any ordinary make-up before you commence your work. Make-up should be applied to a clean dry skin. A little astringent lotion should be patted on to the face after cleansing.

The next thing will be to apply the foundation paint. In selecting the correct tint, one, of course, must be guided by two principal considerations. First, the natural complexion, of the person being made up, and secondly, the complexion, determined by nationality, calling, age, or any other peculiarities of the character he or she is to represent.

Having then selected the desired foundation colour, the popular method is to make strokes with the grease paint stick across the forehead down the cheeks, round the chin and nose, but I find it more effective to rub the grease paint into the palm of one hand as a palette, and use the fingers of the other hand to paint on the make-up. Apply it sparingly—there are several reasons for this. A thick, mask-like covering of grease paint will seriously interfere with

the facial expression of the character. The lighter the application of make-up, within reason, the more natural will the actor appear on the stage. Remember it is natural appearance at which the artist has to aim. With the tips of the fingers rub the paint over the whole of the face and neck, and behind and over the ears when necessary, always, of course, applying it with a light touch.

An even effect is best produced by spreading the paint with a circular motion of the fingers. Avoid a straight movement, as this is apt to produce streaks. Ensure that all the skin around the mouth, the nose, and the eyes is covered, or the make-up will be spoilt. In either of the sexes, but more particularly in that of men, the tendency is for the forehead to be paler than the remainder of the face, this being due to the fact that it is shaded from the sun. Therefore, in rubbing towards the hair, see that the paint pales, as it were, naturally.

Do not forget the ears. These should be covered sparingly with the paint, especially in the case of a performer with conspicuous ears. Failure to treat them properly will mean that a noticeable ear will be viewed by the audience—and this will suggest ill-health or advanced age. The skin behind the ears and the back of the neck must also be properly treated, for it must be remembered that a character is not always facing the audience.

## SHADOWS AND HIGH-LIGHTS

After the foundation has been applied—assuming a wig is being worn—the next thing will be to adjust the wig. If it be an ordinary wig, this should present no difficulties and can be left until the make-up is almost complete. Of course, if it be a blender wig, this, as its name implies, will have to be blended in with the make-up so that the join shall be invisible across the forehead. The best method of accomplishing this is explained in the chapter on wigs, and when

the wig is fitted the more detailed work can be proceeded with.

If ageing is required, the broad shadows are next introduced. These are the sunken parts of the face, e.g. the hollows of the cheeks, and the temples in people of advancing years. Then there are the shadows round the eyes and mouth which must of necessity be accentuated in making-up.

A good method of procedure is to take a bit of

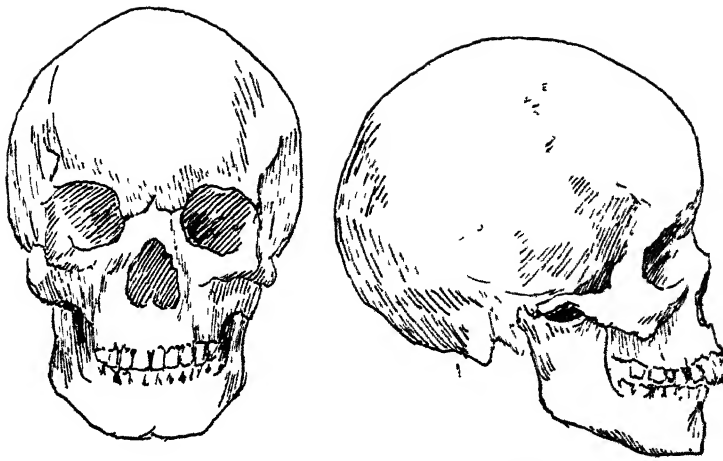


FIG 476 BONES OF THE FACE

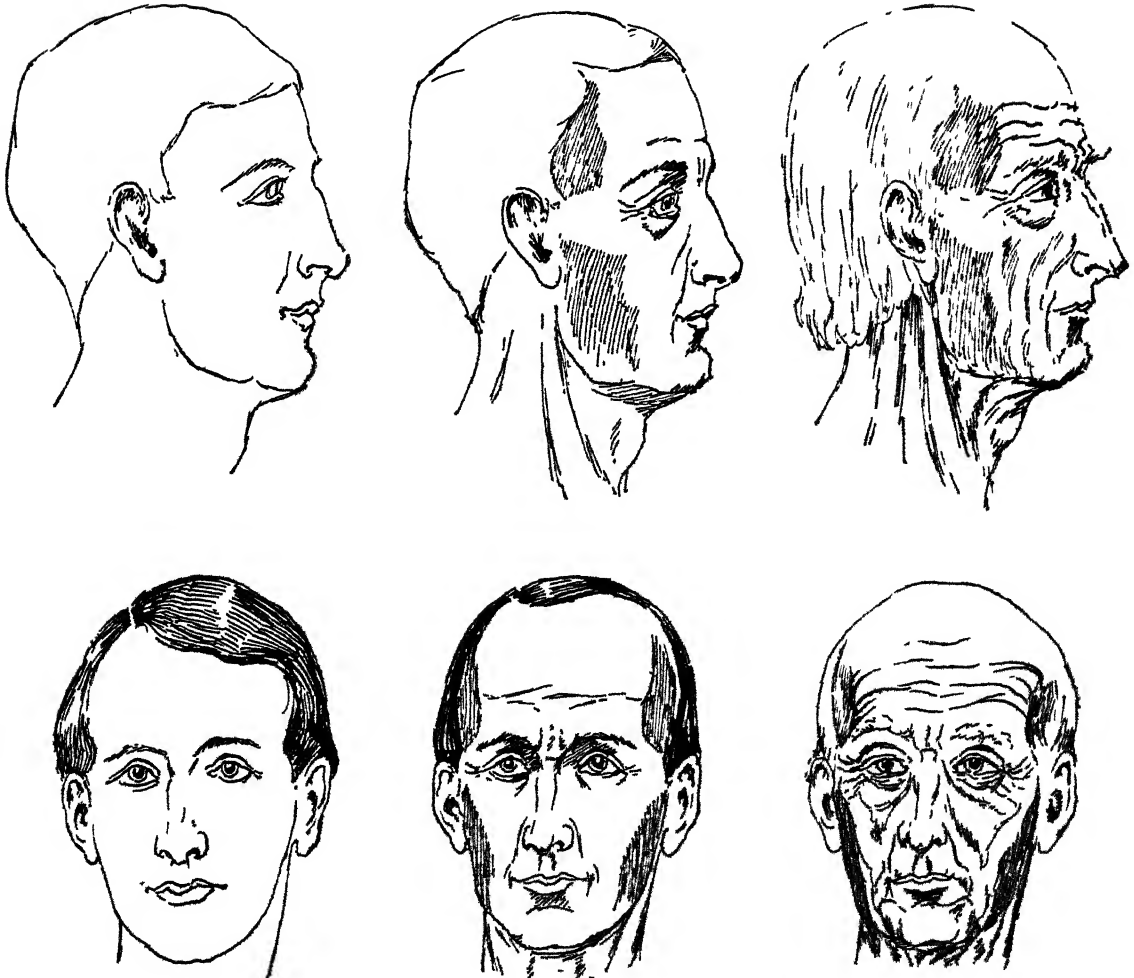


FIG. 477. AGEING THE HEAD AND FACE  
The same head at varying ages—man

## THE ART AND CRAFT OF HAIRDRESSING

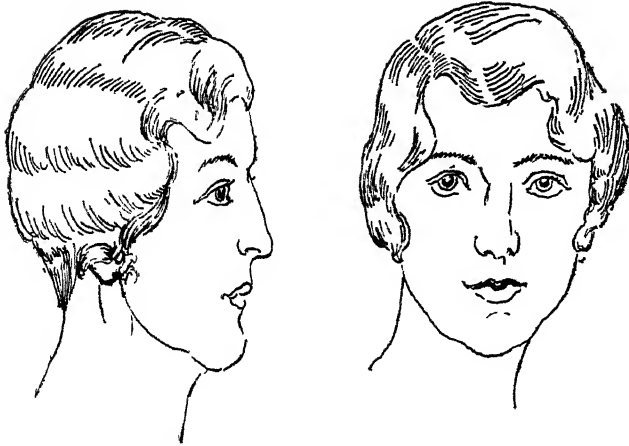


FIG. 478. AGING THE HEAD AND FACE  
The same head at varying ages—woman

groundwork paint and mix it with a little blue, lake, grey, or brown as circumstances demand, taking into consideration the complexion of the character to be portrayed. Apply the material with the tip of one of the fingers, working it round the mouth and eyes, following the natural lines of the performer's face.

It will often be necessary to give the character a wrinkled appearance, and in such cases care must be taken that wrinkles are placed where nature would place them on the face or neck. There will be no difficulty in deciding almost at a glance where these wrinkles will fall on the features. The wrinkles are usually introduced with a lining pencil, but an artist's stump may be employed. The latter can be procured from any artist's colourman. Lining pencils are usually sold pointed, but the point quickly wears away. When this happens, instead of sharpening, flatten the end between the fingers, when it is possible to work with it again quite well.

Remember that in forming wrinkles the heaviest colour must be in the deepest part of the furrow, and that it should fade away naturally. It is important not to over-exaggerate these lines or wrinkles, as this will tend to give the make-up too heavy an appearance—to make it too obviously a make-up. They must fade away naturally into the features rather than remain as lines.

In the make-up the artist must aim at an impressionistic effect, rather than attempting perfection of detail, most of which will be entirely lost to the audience, and will, therefore, be a waste of time.

The highlights are the next consideration. Any feature which has to be brought out into prominence, such as the cheek-bones, the chin, and the nose, is given the necessary emphasis by what is known as highlighting. A highlight in make-up has been defined as the line of light playing on a bone, vein, or muscle. It is always achieved by the use of a grease paint lighter than the foundation, and it is always placed above or below any shadow in order to accentuate the shadow.

## THEATRICAL HAIRDRESSING AND MAKE-UP

By highlighting the front of the nose and darkening the sides, it will be easy to give the impression of a thinner and more pronounced nose. To give the impression of a Roman nose, a touch of grease paint of a deeper shade across the bridge will bring about the desired result. The line down the nose must be drawn rather sharp or the impression on the audience will be that the nose is flattened.

If it is required to lengthen the nose, this can be achieved by extending the line under the tip. To flatten it, the most effectual method is to highlight the sides of the nose, with a darker shade between, extending from the bridge to the tip.

In the case of the chin, if this is required to be more pronounced than it is naturally, the tip must be highlighted, in order to produce the illusion of a prominent chin.

Remember that bones never sink into the features,

and that they become more conspicuous with advancing years, so that the older the character has to appear the more will it be necessary to emphasize these. To highlight the jaw-bone, paint the highlight from below the ear, bending it forward towards the chin, almost at right angles. Cheek-bones are also emphasized by highlighting.

An important point to bear in mind in connection with highlighting is to be careful not to mix it too much with the general foundation. It goes without saying that the artist must blend it in so that no harsh lines shall be seen or the face look patchy, but it must not be merged into the foundation in such a manner that the effect is lost. Occasionally it will be necessary to build up some of the features, and an explanation of how to do this is given in another chapter, while the method of making-up the hands and fingers will be dealt with subsequently.

### THE USE OF NOSE PASTE

Nose paste is used for a variety of purposes in make-up. It can be used for altering the size and shape of the nose according to the character portrayed, for

nose of the actor is entirely free from grease paint or cream. As an additional safety measure, a little cotton-wool may be stuck to the nose with spirit gum, as the

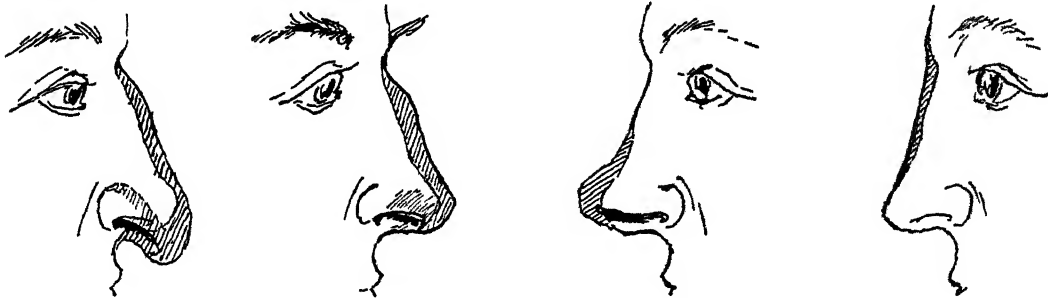


FIG 479 HOW TO BUILD UP WITH NOSE PASTE  
Shaded parts show added paste

adding warts to the features, emphasizing the chin, or fattening the cheeks.

It must be employed with intelligence and care, for there are circumstances when its use would be inadvisable altogether. For instance, it would not be wise to improve the appearance of the character by giving him a more prominent chin with the aid of nose paste if he has a lot of talking to do. If this were done, the probability is that the added feature would become loose in the course of the performance.

When it is necessary to build up a nose, use a piece of nose paste about  $\frac{1}{2}$  in long. The exact amount required will depend upon the type of nose desired, together with the size of the nose of the performer. When modelling the paste it must be worked with wet fingers, or a little grease used, to prevent them from sticking to the paste. Work the paste into a soft, smooth mass, and, before applying, ensure that the

paste will adhere more firmly to the cotton. This method is not generally recommended, as spirit gum is apt to irritate the noses of some performers.

Smooth the paste on the nose gently until it assumes the shape desired, and see that no line is apparent where the paste joins the flesh, needless to say, if this is visible to the audience, the effect will be spoilt. Do not make the nose too pointed, and where the nostrils have to be enlarged, press the paste gently into the nose to conceal the join.

In making-up over the nose paste, avoid putting cold cream on the false nose. Bear in mind that the paste never matches the skin, and that the grease paint on the face will be of a different tint. To rectify this, the artist will have to blend in a requisite shade of paint to tone with the rest of the face. Considerable colour will be required to do this satisfactorily, and the easiest way of doing this successfully is to melt

## THE ART AND CRAFT OF HAIRDRESSING

some paint and apply it to the false nose with the tips of the fingers. Any attempt to colour it with a stick of paint may prove disastrous to the nose the artist has constructed.

Nose paste carefully removed will retain its shape, and can be used again and again, thus time may be saved in re-modelling for a series of performances.

Cheeks can be fattened, or double chins provided,



FIG. 480 ALTERATION OF NOSE AND CHANGING EXPRESSION OF EYES AND BROWS

Only use nose paste to build up a chin when the part played is of short duration, and the actor has very little talking. Otherwise the paste may become detached from the flesh.

with layers of silk gauze, padded with tissue-paper or cotton-wool. If it is necessary to push the ears forward, press a small ball of nose paste behind each of them.

## THE EYES

In making-up the eyes more than ordinary care must be taken. This part of the make-up is probably the most difficult of all, because the two eyes must be made up to match exactly. Nothing disfigures an individual so certainly as a defect in the eyes.

To take the juvenile ladies first, the way to make-up the eyes is, first, to make a dotted line with your

eye. These spots should be about the size of a pin's head, and will tend to brighten the eyes.

A girl with dark eyes should have a dark make-up, one with grey eyes should have, roughly, a grey make-up, and so on, but, if the artist has to make-up a large company in a limited time, it will not be possible to discriminate quite so exactly, though, when making-up principals or single individuals, it is important to observe the correct colour scheme.

The following hints will help the artist to obtain the most satisfactory results. For a female with blue eyes, brown hair, and fair skin, use middle blue, for light blue eyes, blonde hair and fair skin, light blue is necessary, for brown eyes and blonde hair, use medium brown, for black hair, dark eyes and skin, a

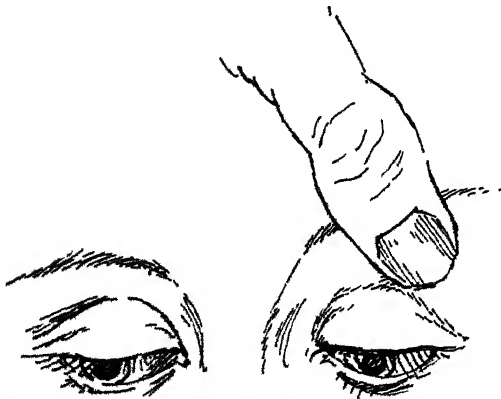


FIG. 481. HOW TO HOLD THE EYELID WHILE MAKING UP UPPER LID

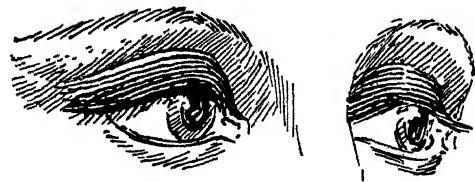


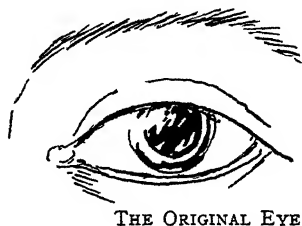
FIG. 482 THE FINISHED MAKE-UP

eye shadow close to the edge of the upper eyelid, and blend this carefully until the eyelid presents a deep shade at the lower extremity and fades away at the top of the eyeball. The shade on the eyelids should be carried on beyond the eyes at the outer corners. Be very particular that there is no shading placed under the eyes, as this will give the impression of ill-health. Place a red dot at the inner corner of each

dark green is best, while for dark blue eyes, black hair, and fair skin, medium blue is preferable. For general guidance, the darker the hair, eyes, and complexion, the deeper the tint used for making-up the eyelids, and, conversely, the fairer the complexion and hair the lighter the tint to be employed. Green is favoured by some for colouring dark eyes. Avoid using red brown.

## THEATRICAL HAIRDRESSING AND MAKE-UP

When making-up male characters do not make them look effeminate, it will not be necessary to darken the top of the eyelids as for ladies, though the edges of the lids, above and below, should be made-up to suit the



THE ORIGINAL EYE

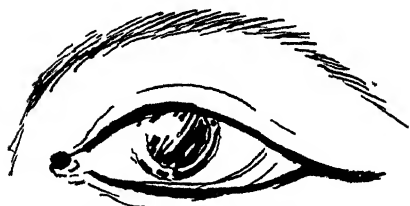


FIG 483 THE EYE ENLARGED BY THE PAINTED LINES

complexion of the character with a fine blue or brown line. Men with brown hair and blue eyes are best suited by shading the eyelids with a little blue, while those with black hair and dark eyes are best treated with a touch of brown.

Where the eyes have to be aged the extent to which this has to be done will depend entirely upon the character. Frown lines at the inner corners of the eyes must be introduced, and crow's-feet must be placed at the outer corners.

When making-up a very aged character, darken the crow's-feet near the eye, and impart a saddened and

aged look by applying lip rouge to the edges of the lids. Highlighting the lashes will give the final touch to the appearance of declining years. To form a pouch under the eye, draw a curved line about  $\frac{1}{2}$  in. to  $\frac{3}{4}$  in.



THE ORIGINAL EYE



FIG 484 CHINESE EYE EFFECTED BY PAINTED LINES



FIG 485 SHOWING EYE SHADOW WITH EYES CLOSED

below it, shade inside with grey and then highlight over the inner patch. For middle-aged women the crow's-feet should be fine and frown lines drawn in gently. Shade the eyes on the upper lid.

## THE HANDS AND ARMS

The make-up of the hands and arms demands no less care and attention than that of the face, for the facial characteristics of an individual must be confirmed by the appearance of the hands and arms. A man of venerable age, for instance, will have wrinkled hands as well as a wrinkled face, the hands of a well-bred lady will differ considerably from the red, coarse hands of her servant, as would the hands of a curate from those of an engine driver.

It is impossible in the space at our disposal to describe every type which may have to be made-up, and we must confine ourselves to generalities in treating the hands. As a rule, the hands of a person who does no manual work will be pale. This pallor, which will have to be imparted to the hands of those of the leisured and professional community as well as of those who might be described as the black-coated fraternity, is produced by treating the backs of the hands with liquid white, applying it with a damp

sponge. A couple of drops will be quite sufficient, as if this is overdone a ghastly effect will be the result. Rub this well into the hands and finish off by applying a light powder.

In the case of a character whose appearance and social status demands that he or she should be smart and meticulously tidy, it is imperative that very great care is taken with the hands. They must always be kept scrupulously clean, and the make-up artist is advised to warn all such characters to avoid touching dusty scenery or "props."

The hands must always match the face, and a man with a sunburnt complexion will inevitably possess sunburnt hands. A domestic servant will usually have reddened hands, arms, and elbows, and the irregular application of dry rouge is an easy way of giving the impression of skin roughened by toil.

Where the character is supposed to be ill, thin fingers and fore-arms are generally to be seen. To make-up



## THE ART AND CRAFT OF HAIRDRESSING

in this case, apply light grease paint over the backs of the hands and up the forearms, and with grey paint shade the insides of the fingers, using a similar shade

For characters of either sex over sixty years of age, whitened hands and prominent blue veins are the rule, for characters over the age of seventy make grey

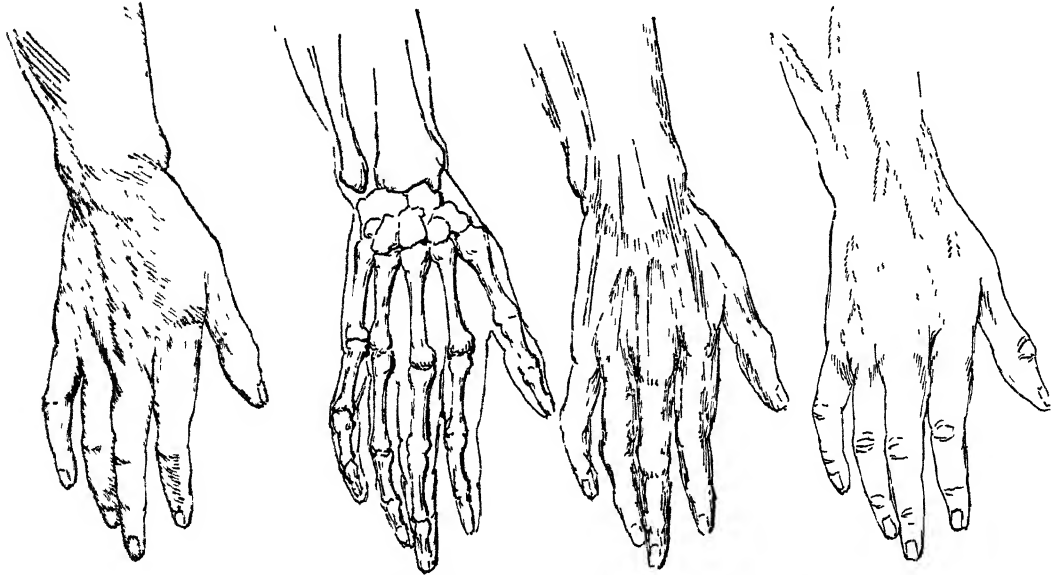


FIG 486 VEINING AND HIGH-LIGHTING THE HANDS AND ARMS  
Illustrating the bones and muscles of hands and arms, showing where shadows and high-lights will fall

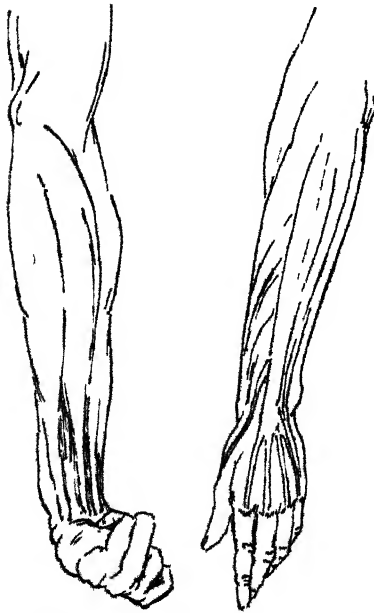


FIG 487 TENDONS OF THE FRONT  
AND BACK OF FOREARM

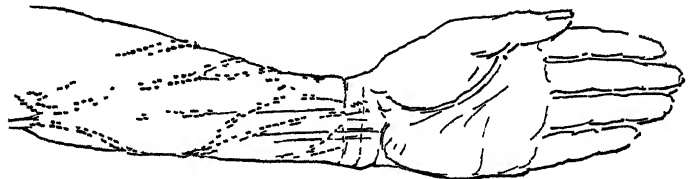


FIG 488 FRONT OF ARM  
Veins—dotted lines Tendons—full lines

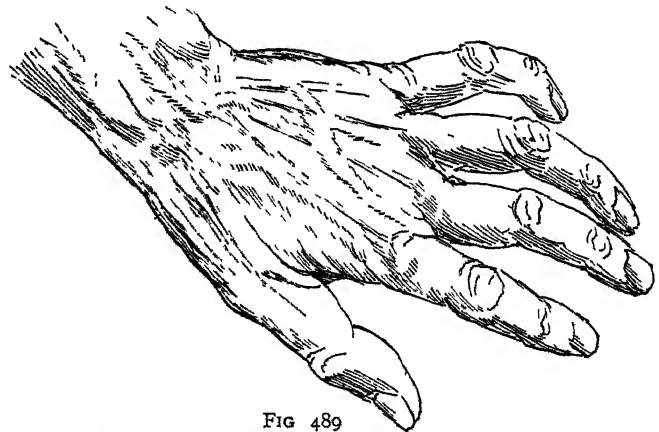


FIG 489  
BACK OF HAND, SHOWING VEINING, SHADING, AND JOINTING

between the bones on the backs of the hands to make the bones appear more prominent. The finger-tips and nails should be made paler with light paint, and the veins on the hands and arms should be drawn over with light blue, and accentuated by highlight on the top.

hollows appear between the bones, highlighting the bones themselves a little to emphasize age. The finishing touches in all such cases, of course, will depend on the type of character to be portrayed.

In the event of making-up an elderly, disreputable

## THEATRICAL HAIRDRESSING AND MAKE-UP

character, the hollows at the backs of the hands should be treated with brownish paint, and a touch of wet rouge or carmine applied between the fingers. Use a highlight to give a broadened appearance to the joints and to emphasize the bones. The veins will be brought out with dark blue on the backs of the hands and arms, and a natural gnarled look imparted to them with a touch of highlight.

In all cases where a character has to roll up his sleeves and show his forearm, be sure to carry the treatment far enough up the arm.

Similar treatment to that described should be used when neck, legs, or feet are exposed to the audience, if necessary, the bones being emphasized with high lighting, and the depressions accentuated by shading.

### STRAIGHT MAKE-UP

Straight make-up is the term used to describe making-up to the best of one's conventional appearance. For a straight make-up for juvenile girls a groundwork of No. 2 or No. 2½ is frequently used. But the range of peach shades are now very popular. After covering the face with a fine groundwork of the desired shade, the artist next proceeds to add colour to the cheeks. This colour should be started high up on the cheeks and kept there, and it may be carmine No. 11 or grease paint No. 9. Apply to the cheeks and a touch also to the tip of the chin. Then it is blended in very evenly to give the rather heightened colour on these parts of the features. Be careful to blend it in thoroughly, and avoid any doll-like appearance.

One must be guided by one's own discretion as to the exact position in which to apply this colour, because the best place for it varies with different types or faces, and one naturally wants to make-up to the best possible advantage. Keep the lips free of any of this colour.

Hair between the eyebrows can be blocked out by foundation grease paint, and eyebrows altered in shape by similar means.

Next comes the treatment of the eyes. The top of the lid is usually covered with blue, if time allows, as in making-up a single character, use the correct colour best suited to tone with the complexion and hair, as explained in the chapter on eyes. Smooth this colour over the lid, letting it fade away gradually towards the fold, and taking care that none goes above the fold. Quite close to the lashes on this lid, draw a fine dark brown or black line, starting near the inner corner, and continuing beyond the outer corner for about ¼ in. to ½ in.

The under lid should have a soft line placed very close to the lashes, also starting near the inner corner and continuing to the outer corner, to meet the line from the top lid.

If it is desired to enlarge the eye, leave the edge of the lower lid at the outer corner, and allow this line to meet the line from the upper lid at a point a little lower down. (See Fig. 483, page 433.) Be very careful with the lining of the under lid. Any shading under the eye tends to add age.

Sometimes the lashes are beaded by placing some make-up on them, but this is not advisable for various reasons. For instance, time will not permit it when one has to make-up a company, while, unless the performer is an experienced hand, she is apt to rub and smudge the eye, with disastrous consequences. Generally speaking, the extra effect gained is not worth the trouble. If beading is deemed necessary, it is done by melting some black grease paint or cosmétique and applying it with a large hairpin to the lashes.

If the nose wants strengthening or modifying in any way this can be done by the methods explained in another chapter. The lips are next treated, No. 2 carmine being the usual shade for this purpose. Feminine lips should closely resemble a cupid's bow. Take a small-sized stick of carmine, and from the centre of the upper lip draw a line curving slightly upwards and then down. Then starting again in the centre draw another one on the opposite side of the lip to balance the first one drawn. Finish these lines about ¼ in. short of the extremities of the mouth, otherwise they will make the mouth appear too wide. Keep the colour well inside the lip, or its absence will be noticeable when the lips are parted.

On the lower lip draw a single bow curving downwards, with the centre of this curve exactly opposite the middle of the upper lip. Keep the colour entirely to the lips. This part of the make-up should be done neatly and clearly, particular care being taken that there are no smudges. Do not use too much colour to start with, if necessary, it will be easier to add to it gradually.

Lips that are too thick can be made to appear thinner if, before putting on the carmine, the ground colour is used to block off the edges.

The lobes and edges of the ears should have a touch of rouge from the hare's foot. Where it is desirable to minimize any hollows in the features, a lighter shade of groundwork should be used at these points.

Apply a light blending powder over this make-up, and add dry rouge with the hare's foot to accentuate the colour if and when required. Next draw in the eyebrows, which must not be too heavy. Black or brown is used for this purpose. Carefully dust off any superfluous powder, with the unused end of the hare's

## THE ART AND CRAFT OF HAIRDRESSING

foot or baby brush. Should it be necessary, a little more carmine may be added to the lips.

Practically the same methods are used for men, using, of course, the appropriate colours. For juvenile

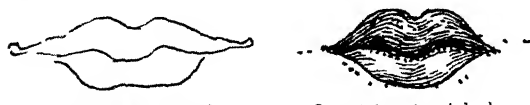


FIG 490 MAKING LIP SMALLER—PAINTING IN CORRECT SHAPE

men, the groundwork is usually No 3 to No 3½, though for sunburnt characters a deeper shade is necessary. Colour the cheeks slightly with No. 9. Too much colour is to be avoided. All that is required is sufficient to make the person appear naturally healthy.

Dark blue or brown is used to line the eyes, but the effeminate effect of covering the top lid is unnecessary. A blurred line on the top and a slight line below will suffice. The lips are coloured with No 9 or carmine III, but the cupid's bow is not so pronounced. Dry rouge can be used to finish off if necessary, but this is very seldom done in the case of men. Place a red dot in the inner corner of the eye, and treat the eyebrows with brown or black, according to the colour of the hair, using the nearest suitable shade.

It is difficult to lay down any hard and fast rules as to foundations for straight make-up, because some people prefer certain foundation colours. A mixture of No 5 and No 9, which is sometimes preferred, gives a clean make-up, but this requires careful blending, and it will be found a more troublesome make-up, taking longer to get the desired results.

### CHARACTER MAKE-UP

Where an artist has to "age" an actress, a lot can be done without adding ugliness. Crow's-feet appear round the eyes, as well as frown lines, and lines across the forehead. The corners of the mouth droop slightly. Lines also appear from the nose to the mouth, but these should be drawn in very lightly, as they are the ugliest lines on the face. Just a shadow will suffice for these. The lips are thinner. For this type of make-up, for, say, "ageing" an actress by about fifteen years, a yellow groundwork is best, and the artist may use No 5 or No 5½. Colour should be applied sparingly to the cheeks, and a little lower than usual. The eyebrows can be changed to alter the expression if required, and the eye sockets faintly sunken with lake or grey. Make-up the eyes as for a young lady, but, of course, modified to suit the character.

Remember that lines alone are not sufficient to impart the appearance of age. The proper colouring should be used for the groundwork, and the shadows, the lines, and highlights then added.

If the teeth have to be blocked out, this can be

accomplished by the use of "Email Noir," black cobbler's wax, or, in an emergency, black grease paint. Teeth to be so treated must be wiped quite dry before applying either of the above materials. Cuts and scars are usually made by a sharp line of crimson lake high-lighted above and below or on either side.

Where white court wigs have to be worn, in no case should a moustache appear on the character. Patches are generally worn with court wigs, and these are usually made of velvet, or black court plaster, which can be stuck on. They are usually placed one high on the cheek and the other on the opposite side of the face above the chin and near the corner of the mouth. A more effective way of obtaining this effect, and one less liable to be spoilt by the patches becoming loose, is to make a small dot of grease paint with the black eyebrow pencil. For low comedy and pantomime make-up, the artist can employ as much exaggeration as the character demands. Very broad effects are permissible, and the usual perfection of detail is not desired, while quite incongruous things are done.

### EXPRESSION

To impart the correct expression to the person to be made-up must be one of the paramount aims of the make-up artist. It cannot all be left to the actor or actress. If the character whom the artist is making-up is to be one of a morose or sullen disposition, his or her features must betray that when wearing a natural look. It is his duty to provide the performer with that expression by means of suitable make-up.

It is best attained by keeping all lines and shadows as straight and severe as possible. If, on the other hand, the character has to be of a jovial temperament, this will be achieved by making the lines and shadows rounded.

The artist should study the effect of expressions by a careful examination of himself in the mirror, and note what lines will have to be drawn when making-up. Putting on a smiling expression, it will be noticed that the eyebrows are heightened, the corners of the mouth curve upward, and the wrinkles generally are rounded. Try a villainous expression, and the difference will be at once apparent. The corners of the mouth droop, the eyebrows are lowered, frowns appear, and the wrinkles are straightened and very severe.

Of course, there are scores of expressions, and degrees of expression, which may be typical of a

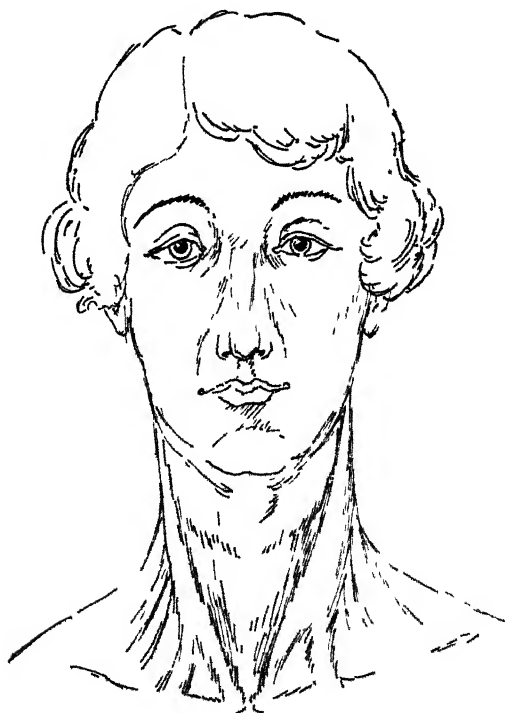
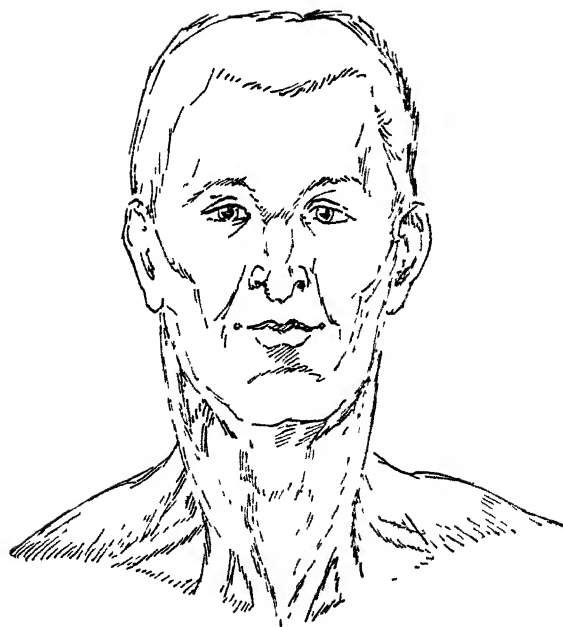
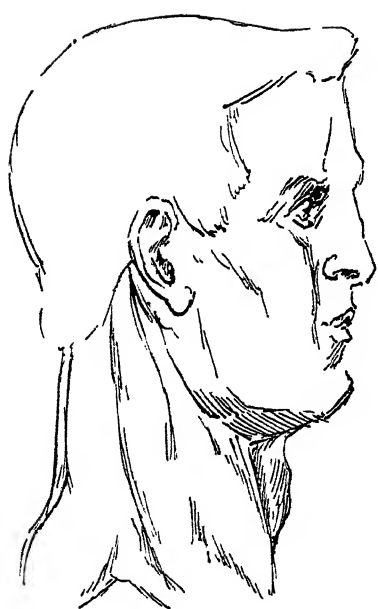


FIG. 491. AGEING OF THE FACE AND NECK  
Showing position of shadows in neck

## THE ART AND CRAFT OF HAIRDRESSING

character. Aim at that typical expression as far as possible, but remember that we cannot do more than portray the general facial characteristics of the part the author has created, and the artist should not attempt to venture into too much detail. If he does, and succeeds in the attempt, the effect of the work will be wasted, for it will not be apparent to the audience. Endeavour to produce an impressionistic effect, and leave it to the actor to introduce the varying moods of the part he is playing.

As a rule, the jolly type of individual is ruddy in complexion, for good health and good spirits are often akin. A person in ill-health or of a surly or gloomy disposition will have a sallow or paler complexion.

In this connection we must remember that there are exceptions to every rule. There are an infinite number of varying temperaments and dispositions, and they are to be found in all walks of life. For instance, one could hardly portray with a pasty complexion a peppery old colonel boasting an Eastern "liver."

A character supposed to be addicted to drink, as a rule, will have his complexion determined more by his capacity for consuming alcohol than by his occupation or his disposition, and will almost invariably boast a heightened colour. Folk who toil out-of-doors, like the agricultural community, would have to be given a good colour, despite the fact that the author might have drawn upon them for an evil-tempered character.

Times will occur when it will be necessary to alter the make-up of the character between the acts, as, for example, where a prosperous character is, in the course of the play, supposed to be ruined or stricken with illness or misfortune. In such cases the work will occasionally have to be done hurriedly, and the impossibility of essaying too much detail will be at once apparent.

Cases will also occur where characters grow progressively older as the play proceeds—where many years are supposed to lapse between the acts. In all such instances, the artist must be ready to "age" the characters quickly.

## HALLS AND BUILDINGS

The place in which a performance is to be presented must be considered when making-up. It is an all-important matter. Different methods must be employed according to the size of the theatre or hall. Theatres with efficient up-to-date lighting will allow one to use heavier make-up than would be suitable in a less well-lit theatre. For instance, for an ordinary male make-up a groundwork of No. 3½, 4, and lines and shadows of a mixture of lake, brown and blue will prove satisfactory in a well-lighted building. These tints may also be used at the up-to-date halls which

amateur companies frequently use. Such halls are often very lengthy, and, unless a strong make-up is employed it will not be effective.

Where the artist has to prepare for a performance in a smaller hall, such as might be found in the lesser towns and villages of the country, a lighter treatment is essential. The groundwork must be as natural as possible, and the lining and shading done very finely. In such places the joins of the wigs should be very carefully watched, as any defects in this direction will easily be noticeable to the audience.

## EFFECTS OF LIGHTING

The effect of lighting on make-up is a very important matter to consider. The lighting used on the stage is entirely different to natural light. Sunlight reveals an individual in a manner that cannot be reproduced by any known form of artificial lighting, and stage lighting emphasizes those shadows which are almost lost in daylight.

In making-up, therefore, it is essential to note how the lighting of the stage upon which the characters are to appear affects the make-up employed.

If possible, the room in which the company is made-up should have light of a corresponding tone to that which prevails on the stage. Where this is found impossible—and it will be found impossible in not a few cases—the artist must be prepared to use his best judgment as to the effect of the lighting on the make-up. This may sound a trifle difficult to the beginner, but it will come by experience, as many artists know

from having had to make-up companies in places where the facilities available were very far from ideal.

Lighting in theatres and halls varies considerably, and in theatres the difference is in tone rather than in intensity. In some cases the lighting is very white, while in others amber is the prevalent tone. Where white lighting predominates, the tendency is to make the groundwork look paler. For instance, it would make a feminine make-up of No. 2 groundwork appear extremely pale, and No. 2½, at least, should be employed. In such a case, and no matter what character is being made-up, the artist will be well advised to utilize a deeper shade than would normally be used. He will have to modify the highlighting or it will appear too exaggerated. White lighting, generally speaking, gives a "cold" appearance to the make-up, and one must provide the necessary warmth by the application of deeper hues.

## THEATRICAL HAIRDRESSING AND MAKE-UP

On the other hand, amber tones produce a warm effect, and lighter tones can be employed in making-up without fear of their producing a deathly look on the actor or actress, while, of course, it will be necessary to emphasize the highlighting where amber tones have to be faced. In view of this description, all light and shade must be accentuated, otherwise the lighting will reduce the whole of the make-up to one colour from the audience's point of view.

Extravagant lighting effects often spoil the make-up of the actor's features, and it will be the artist's duty to endeavour, by judicious application of the materials, to overcome the pronounced shadows such lighting invariably produces. Brilliant lighting quickly reveals any flaws in the make-up, and, where it is employed, perfect blending of the rouge and foundation and accurate treatment of the eyes are essential. Where "limes" give most of the light, remember that any patchy places in the make-up will be apparent to the audience if the performer approaches these lights.

Where a character is made-up under ordinary white light, strong amber lighting will cause the make-up to appear shades darker, and the artist will have to gauge the effect of the stage lighting while the actor is at his disposal. Experience as to the effect can be obtained by persuading a character, or one of the assistants, to be made-up so that one can judge beforehand what tones are suitable. It will be discovered, for instance, that what might seem a perfectly satisfactory make-up in a clear light will be much less so under the influence of amber rays. The easiest method in a case like this is to resort to something approaching impressionistic treatment, emphasizing the highlights and shadows more than usual.

It is advisable to note the difference between the effect of top lighting as against that of footlights. In smaller halls the lighting may be of a very indifferent character. One will find instances where there are

nothing but footlights, and places where there are only headlights. Where footlights only are employed, the shadows are thrown upwards, the light being most effective on the protruding parts of the face, i.e. the chin, and the underpart of the nose and eyebrows. To counteract this, the artist has to colour these parts of the face with a deeper shade than would be the case if ordinary lighting prevailed.

Top lighting is rarely flattering. It usually spoils the facial expression, and this in turn, will give the audience a poor impression of the actor. Such lighting may suit an actor with sunken features and protruding chin, but persons of this description are rare on the stage. The simplest method of countering the effect of this light is to use a light make-up, because the top of the head, and not the face, gets most of the light.

Occasionally, it will happen that the lights on the stage are altered during the progress of a play, such as from the ordinary light for which the artist has made up the characters to that representing moonlight. If there is the opportunity to deal with the characters before such a change is made, an application of powder will help to modify the effect of the blue light, which emphasizes rouge in a somewhat startling manner.

One of the main things to be considered is the distance between the audience and the stage. Where the audience is very close to the stage one will have to be very careful with the make-up, but where patrons are seated some distance back a heavier make-up can be tolerated.

In connection with the lighting and also the size of buildings, where there is any doubt as to how the character will appear on the stage, the artist should get the performer to stand near the mirror if the performance is in a small building, and farther away if it is in a large hall, in order to give the artist the opportunity of gauging the effect of the make-up as it is thought it will appear to those facing the stage.

## CREATING A CHARACTER

It will be helpful if the method of making-up a character is described, this will serve the dual purpose of showing the correct order of procedure, and will emphasize what has already been written.

Let us take Shylock. The first thing to do is to test the wig which is necessary for this character. Should it be too slack, it should be tightened by taking up a neat tuck on either side, as suggested in the chapter on wigs. Next we should test the beard to satisfy ourselves as to its fitting.

Shylock, as every one knows, was a Jew, and, of course, it will be essential, before applying the foundation, to build up the characteristic Jewish nose, for it is very unlikely that one will find an actor who does not require this. It may be that we will only have to build

up the bridge or extend the tip with nose paste. This will depend entirely upon the natural nose of the actor. By following the directions given on the subject, there should be no difficulty in making the typical Jewish nose, and when this is done the next thing is to proceed with the application of the foundation.

A sallow complexion has to be made-up, and after the usual preparation of the face for receiving the make-up, we might apply Lit T, or No 3, No 5, and a little brown mixed all over the features, taking care that this is evenly done.

We will have to be particularly careful not to dislodge the built-up nose—one method is to melt a little grease paint, and apply it gently to the false nose by patting it with the fingers. Rubbing must be avoided.



## THE ART AND CRAFT OF HAIRDRESSING

Remember that it will be essential to tone down the artificial part of the nose to match the groundwork of the rest of the features, the method of doing this being explained in another chapter

Now we introduce the broad shadows. The colour for these is brown and lake mixed, and is used to strengthen the cavities of the eyes and emphasize the sunken parts of the features—the corners of the mouth, the nose, and the temples

Following this, we put on the wrinkles. This is an important task, as the formation of these largely determines the expression of the character. In making-up Shylock, one must aim at features which will reveal the determined, resentful, and cruel, yet dignified, type of individual. Strong lines are drawn from the nostrils to the corners of the mouth. The corners of the mouth must be drawn down, the frown wrinkles strengthened, and crow's-feet defined at the outer corners of the eyes. The lips are enlarged by using dark red, and painting the outer edge with lake

Highlighting follows, and the highlights are of a

lighter shade than the foundation paint, being placed above the shadows into which they are blended naturally. Fastening the beard is the next process. The beard used should preferably be made on a gauze foundation, and kept in place by a piece of elastic to go over the head and under the wig. After being fixed in position, the edges should be filled in with crêpe-hair. Before placing it in position, be sure that all grease paint is cleaned off those parts of the face to which spirit gum has to be applied. Any grease left on the face will interfere with the filling in of the beard with crêpe-hair, as explained in the section on Beards and Moustaches

Then affix the moustache (which must be carefully placed to avoid covering the mouth) and the false eyebrows which are essential for this character. The wig is then put on and blended in with the forehead. Finish off with a medium dark powder

The hands of this character will also require some treatment, they must be made-up clean, and "veined" in accordance with the age of the character

## NATIONALITIES

It would be impossible in the space at our disposal to give a complete survey of the characteristics of the many nationalities which may be represented on the stage, though an endeavour will be made to give a few useful hints on the general make-up to be used for different countries, enlarging particularly on those which, as experience shows, are the most difficult to tackle. Among these are characters from the Far East, and also the negro, and these will be dealt with first.

### Chinese

When making-up Chinese characters do not jump to the conclusion that every celestial must wear a pigtail. That appendage was only introduced into China about three hundred years ago; prior to that the Chinese wore their hair full. Nor must one assume that Chinese characters must have their heads shaven, because that practice began to wane rapidly some thirty-five years ago. Thus it will be advisable to exercise care that the Chinese character to be made-up is of the type in the playwright's mind

Where it is required to portray a Chinese wearing a pigtail, this will be part of the wig. Before commencing to make-up first soap out the eyebrows; then use a yellow shade for the foundation, usually No 5 or No 5½. Highlight the cheek-bones with a lighter shade to give the face a broad appearance, and accentuate this with a slightly darker shade, a brownish yellow, underneath. The Chinese nose is generally broad, and flat about the bridge, and the lips more often than not are of the full and coarse type.

The almond eye of the Chinese is perhaps the most difficult proposition to tackle when making-up characters of that nation. It is oblique, and it is essential that this appearance is imparted to the character

If the actor's eyelashes are dark and heavy, eliminate them by a liberal use of grease paint. To portray the Chinese eye start by applying a lighter shade of paint at the inner corner of the upper eyelid, and continue this highlight from the corner with a gradual upward movement across the upper lid, and out and over the end of the brow until it nearly reaches the temple

Then take a dark liner, either black or brown, and draw a line, starting from the inside corner and under the eye, carrying it with the gentlest of curves along the lower lid in an unbroken line to about  $\frac{1}{2}$  in to  $\frac{3}{4}$  in beyond the outside corner of the eye. This must be a deliberately drawn line from start to finish without a break or angle. It must curve downwards slightly as it passes under the eye, but on passing the outer corner it should run practically parallel with the highlight which has been placed over the eye

The next line is a finer one. It must start about the middle of the upper lid close to the lashes, and then go across the lid itself—a straight horizontal line—to meet the lower line already drawn, and with which it should make a contact a little short of the extremity of the first line.

It is imperative that the lower line should be very clear and pronounced, and that the upper line should be a smart, though considerably lighter, line. Where



1 English Butler Type



2 Countryman



3 Irish



4 and 5 French Types (Latin)



6. Jewish Type



7, 8, and 9 Chinese (Mongolian) Types



10 Arab (or Bedouin) Type



11 Red Indian



12. Negro

FIG 492. VARIOUS NATIONALITIES  
Note the characteristic features of the different types

## THE ART AND CRAFT OF HAIRDRESSING

these two lines join, a patch of bare flesh will be left enclosed by the resultant angle, and it is this which principally gives the impression of the oblique Chinese eye

Now, to complete the illusion at which we are aiming. In making up an ordinary eye, we place a red dot on the inner corner at the junction of the upper and lower lids. In this case, however, to complete the slanting appearance, place the dot slightly lower than would obtain in normal circumstances. When painting in the eyebrows, which should be well arched after the manner of the Chinese, start low down at the inner end. If the performer can be persuaded to keep his eyes only half open while on the stage, he will contribute in no small measure to the success of the make-up.

Generally speaking, Chinese under forty-five years of age are clean shaven. The wearing of a moustache usually indicates that the Chinese is either an old man or has achieved literary distinction. The moustache is black, thin, and with long ends hanging down, leaving the lips free. Beards or whiskers are not often worn. If we wish to give the character the long nails frequently worn, we procure metal sheaths to wear on the finger ends, such as the Chinese use to protect their nails.

Chinese women often have pale complexions, though the modern Chinese girl can be made-up a shade deeper. The make-up for the eyes is the same as that for the men, as already described. The hair is black and coarse, and is worn in Western style or two plaits coiled on either side of the head with an ornament at the right side. It is often parted in the centre. Make-up the mouth and lips to appear small, which is a natural feature of the Chinese.

### Japanese

In making-up the Japanese, follow the same directions as those just given, remembering to soap out the eyebrows at the start. To get the characteristic male Japanese complexion, use No. 6, highlighting the cheek-bones with a light shade of yellow, and slanting this towards the temple. This is emphasized by painting in a shadow of brown below it, following the same slant as the highlight. To make-up the eyes the same method as that described for the Chinese is essential.

The nose of the Japanese is rather flat, and to give this impression the simplest method is to shade off the end of the nose with a shade deeper paint than the foundation, blending in some brown paint across the bridge to give the flattened appearance. In the Japanese features the mouth and upper lip project, and this can be affected by highlighting the upper lip and the corners of the mouth. Use a dark shade of rouge for the lips.

Cropped hair is usual with the Japanese, and natives not yet Europeanized still shave the front of the head, the remainder of the hair being coiled at the back of the head.

For women, follow the same directions as for men generally. Do not overdo the eyelashes or "round" the eyes too much. Reduce the size of the mouth as much as possible. Geisha girls have fine, black, slanting eyebrows. Be sure to make the eyebrow line run clear and straight, parallel to the line that runs up at the outer corner of the eye. Curves or flourishes spoil the effect.

For this make-up use white powder, and apply rouge in round patches between the nose and the cheeks, making this look like paint. For a serious play, where the women characters have to be correctly portrayed, this, of course, is necessary, but in the case of comic opera, such as *The Mikado*, the aim is usually rather to make the ladies pretty than to aim at a true Japanese effect. The hair of the Japanese women is coarse and black, and she wears bead or tortoiseshell ornaments and fancy gold pins.

### Negroes

To make-up a negro, coat the face with a deep shade of brown. Do not use burnt cork, although this will give a tone of black. Black is only suitable for minstrels and comic make-up. To get the effect of the negro's flattened nose with its large nostrils, take a silk thread across the tip of the nose and fasten it at the back of the head, fixing it on the nose with a small piece of sticking plaster. This will be done before applying the foundation. If the actor has a small nose, build it up as explained in the section on nose paste.

To enlarge the eye, two methods may be employed. Either leave a line of flesh bare, or paint in a white line about the edge of each eye. Some actors in negro characters leave the mouth unpainted, this resulting in a natural appearance. The hands should be painted on the back to match the face. The palms are lighter, but never white.

The hair is usually curly and black, although for an old negro one will have to use a woolly white wig, and make the eyebrows of white *crêpe*, fixing them to hang slightly over the eyes. If a beard has to be worn, this should be white, short, and woolly, and should encircle the chin, as for Uncle Tom in *Uncle Tom's Cabin*.

### Other Nationals

For other nationalities whose facial characteristics do not differ so widely from those with which we are familiar, we must here confine ourselves to some general hints.

In this country alone there are scores of "typical" people—the aristocrat, the opulent, the business man,

## THEATRICAL HAIRDRESSING AND MAKE-UP

the farmer, the factory hand, the agricultural labourer, the down-and-out, to mention a few which occur readily to the mind. These characters are to be found in every civilized country, and to get a closer acquaintance with them the artist should study the make-up of the professional companies as well as the illustrations dealing with the stage.

The Englishman, as a rule, has ruddy cheeks. Moustaches are common, while beards and whiskers are not now popular. English girls generally have pinkish complexions, which become slightly more florid with advancing years. The hair of either sex varies from very dark brown to flaxen. The Irish are also fair, with black, blonde, or red hair. A pink foundation is usual, deepening it according to the age of the character. Fair or sandy hair is the general rule as far as the Scots are concerned. The skin is often pale, and florid complexions are used for the comedy type.

With the French the moustache is popular, and the hair is always neatly cut and groomed. An elegant appearance is always associated with the Frenchman. Chin beards are worn by the middle-aged, and bushy ones by the elderly. The women tend to be dark rather than fair. The hair is always neat, and gives the impression of having just been treated by the hairdresser. Complexions vary, but are often fair, while the lips and eyes are heavily made-up. Elderly folk of the peasant type are of sallow complexion and wrinkled.

Italians generally have black hair, and the complexion is olive, though Northern Italians have fair skin, and the peasant type has dark skin. Among the women the hair is often subject to much crimping and waving, and combs of a very ornamental nature are much in vogue. Elaborate head-dresses are used by all classes.

Olive complexions, dark eyes, and black hair are

the general rule in Spain, and black moustaches are frequently worn by the men. The toreadors wear long hair, this being bound in a knot at the back of the head. These and other *habitués* of the bull ring are clean shaven, except for small side whiskers. The women are beautiful for the greater part, and they have large eyes. In certain parts of Spain the mantilla is still worn.

For German characters, the make-up should be fair, blonde wigs being used. Spectacles are much in use. The women are fair and pretty, but are often lacking in "style."

The distinguishing characteristic of the Jew is the nose, and, if necessary, this will have to be built up on the character. The cheek-bones are prominent. Complexions vary according to nationality, but the more frequent type has dark skin and black hair. In the case of an old Jew with a beard and moustache these should have an uneven patchy appearance.

A "bronze" complexion is used for Egyptian characters, the women being of a somewhat lighter tone. In this case, use rouge high on the cheek-bones to give the impression of the carmine used by the ancients. The eyes should be made to appear rather elongated, and the nose must be of the aquiline type. Old or ancient women and men wore heavy black wigs, and these were tied with wool and braided. On festive occasions curls were employed to make these more elaborate. All visible skin of the body must be made up to match the face. Ancient Egyptian women stained the hands and feet with henna, and a mixture of red and yellow will produce the necessary orange shade.

For biblical plays introducing the Semitic races such characters should have black hair and dark eyes. In portraying the upper classes, the complexions should be lighter than the olive tone customarily employed.

## PIERROT, PIERRETTE, AND CLOWN

The correct make-up for a pierrot should be plain white, with only the eyebrows, eyes, and mouth made-up, the rest of the features being dead white. This applies either to a pierrot company or for a fancy dress dance. If the eyebrows of a man to be made-up are heavy, these should be eliminated at the start. Then take your clown white and cover the features evenly with this paste finishing off with white or transparent powder.

Then paint in well-arched eyebrows with black, and also make-up the eyes with black. Make-up the lips, cupid's bow fashion, with bright lip rouge. The beauty spots should then be painted on in black or by applying ready-made patches, one on the cheek-bone near the corner of the eye, and one on the opposite

side of the face nearer the corner of the mouth. A black skull cap, covering the hair, should be worn.

For a pierrette, one would follow a straight make-up for ladies, endeavouring to make her up to the best advantage. Various kinds and shapes of hats are worn by pierrettes, and sometimes only a handkerchief is used as a head covering.

Clowns should be made-up similarly to a pierrot, with the exception that one has to put patches of colour on the cheeks and on the nose, or its tip, with vermilion. No hard and fast rule is laid down as to what markings shall appear on the face, and it will be easy enough to carry out the wishes in that respect of the individual who is being made-up.

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### MAKE-UP FOR CONCERT PLATFORM OR DRAWING-ROOM

The make-up artist will have to use his own discretion in making-up for the concert platform or for the functions of the drawing-room, for his method of working will depend entirely on the size of the hall or room and the light available. For the small concert hall the following general hints will be helpful. Use cold cream, work in a little wet rouge on the cheeks, and

use a medium shade of lipstick and a little blue on the eyelids. Avoid green when the character is to be near the audience without the intervention of the footlights. Use a blonde or brunette powder, but not white. The hands, arms, and neck may be whitened, but it will be wise not to attempt anything in the nature of enlarging the eye, for this will be apparent at close range.

### MAKING-UP FOR PHOTOGRAPHS

The importance of make-up in the field of modern photography is now generally recognized. Quite apart from its obvious aesthetic value, an application of make-up in portrait photography has become a necessity, both for black and white as well as for colour, and the reason is readily understandable. Without going too deeply into the subject, it will be noticed that the wide variety of colour tints in the face are registered in a graduation of monochromatic tones (from white to black) and since the modern panchromatic film is sensitive to all colours, and will register these tints either lighter or darker than they are in reality, a mottled and blotchy effect frequently results. Correction by re-touching, besides being tedious and expensive, has never been satisfactory, and make-up is the obvious and most effective means of adjustment.

Experience and constant experiment have shown a definite range of yellowish-brownish tints to be most suitable for black and white photography, and the Lechner "Kamera Klear" tube make-up ranges from No. 4 to No. 10, a deep brownish tan. As a guide, it may be said that Nos. 4, 5, and 6 are suitable for women, and Nos. 6, 7, and 8 for men, according to individual colouring. Carmine dark or colourfilm

dark may be used on the lips of women and the normal eyeshadows used are gold brown, gold green brown, hazel or dark green. No. 16 greasepaint standard stick may be used for shading and chrome or lighter shades of "Kamera Klear" for highlighting. There is no need to apply rouge on the cheeks.

It is essential that the make-up does not become obvious—it should not be noticeable on the photographic reproduction. It is therefore necessary to apply the make-up very lightly and the foundation must be carefully patted into the skin. The final touch, the application of powder—either rose blending powder or colourfilm blending powder—must again be very light, and the surplus brushed off.

A rapid advance has been made in colour photography, and there again, experiment has shown that while the make-up must appear as natural as possible, a number of special shades is necessary to counteract the high sensitivity of the film. For women "Kamera Klear" colourfilm make-up No. 2 is most suitable, and for men, colourfilm No. 6, colourfilm lip rouge light or dark is used on the lips and cheeks, and shading and highlighting are carried out as in black and white portraiture.

## SECTION XII

### THE TECHNIQUE OF CINEMA AND TELEVISION MAKE-UP

AN actress made-up for films could, to-day, walk along the street in daylight without looking very different from any other woman in daytime make-up—though the colour might be a little more intense or the eyes more shadowed and exaggerated by false lashes. This is a far cry from the early days of silent films—even from fairly recent times—when the colour was unnatural, the actual greasepaint thick in texture and the whole applied much more heavily. While film make-up has influenced everyday make-up, to the extent that it has made women more aware of the means of enhancing their good features and diminishing their bad points, it, in turn, has become more natural both in colour and in the result on the screen. Compare the pale, flat make-up needed in the pre-panchromatic days (Fig. 494) with the naturalistic result of present day make-up (Fig. 493).

In the early days, film "stock" or negative picked out certain colours in preference to others. An unmade-up skin appeared blotchy and dirty, for red photographed with particular intensity and the red blood corpuscles were visible through the skin under the strong lights needed for film photography. As a consequence, film make-up had to be applied so that it completely obliterated the varying tints of the skin,

and in being applied so thickly it destroyed the texture and elasticity of the complexion, tending to make the face flat or "pudding"-like.

The advent of the panchromatic film reduced the problem of unequal sensitivity to colours, for panchromatic stock is sensitized to all colours by means of dyes. It was no longer necessary to cover the face with the bright intense colours that obtained the right reactions from the ordinary type of negative. More naturalistic ranges of colours were introduced into film grease paint—the panchromatic ranges of yellowish-tan, from light beige to a brownish sunburn—and these shades were so composed that they contained enough of all the basic colours of reflected light, red, green, blue, yellow and white, to ensure a smooth reaction from panchromatic negative under various kinds of lighting. The same make-up could be used for interior (studio) work as for open-air photography. A reliable range of colours having been evolved, the composition of the grease paint has grown softer, smoother and thinner, so that instead of forming a thick "cake" on the face, there is now a subtle, translucent "glow" of colour that leaves the skin free in movement and gives it a peachlike or satiny finish.

### COLOURS AND MATERIALS

The basic make-up for films is still a grease paint. It is very occasionally used in stick form, but its most usual form is a soft, fine foundation grease put up in collapsible tubes or jars. There is also an oil-based make-up that looks like a cake of compressed powder, that is speedily applied with a damp sponge. This is particularly suitable for men and it does not need to be powdered over. Grease paints of a very fine texture are used for shading and the make-up is "set" with the appropriate shade of powder.

A make-up artist prepared for most exigencies would carry the following assortment of cosmetics, materials and tools—

A range of tubes or jars of foundation grease in the most usual shades for men's and women's make-up (see manufacturers' charts).

Corresponding shades of powder.

White grease paint (for lightening the colours in use and high-lighting).

Two or three shades of grey, grey-blue and brown shading.

A blending, or neutral-tinted powder.

Corresponding shades in liquid make-up for the neck, arms, etc.

A range of Pan-Cake make-up (see Factor's chart).

Some tubes of brown and greyish grease paints (Factor's

8a, 11, 12, 16 and 17 Leichner's 6, 7, 8b, 10 and 13a) for character make-ups.

Corresponding powders.

Lip-rouge in varying shades including blue-reds, orange-reds and brown-reds.

Brown and black eye-brow pencils.

Hair whitener.

Brown and black mascara.

Eye cosmetic (or hot-black).

Black Tooth Enamel.

White Tooth Enamel.

Light, or orange-tinted powder rouge.

Moustache wax.

Nose-putty, Plasticum, Plasticine or undertaker's wax, in natural shades.

Flexible or non-flexible collodion.

Fish-skin.

Spirit-gum.

Acetone.

Several shades of nail varnish.

Glycerine, and glycerine-and-rosewater.

Cochineal.

An assortment of natural hair.

An assortment of *crêpe* hair.

False lashes in light, mid and dark brown.

Clipped hair (for stubble).

A hair carder.

Hair lace (for moustaches, chin-pieces, etc.).

Wig block.

Combs.

Knottng-hooks.



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Block pins  
Scissors  
A set of sable-haired paint brushes flat, from  $\frac{1}{8}$  in. to about  $\frac{1}{2}$  in., round, from 001 to about 5  
Chinese pencils  
Powder brushes  
Eyelash and eye-brow brushes  
Velour powder puffs, in different sizes  
Small sponges  
Cotton wool and paper tissues  
Orange sticks  
Eyelash curlers  
Hair and moustache curling tongs  
Removing cream  
Brilliantine  
Tweezers  
Astringent lotion  
Alcohol or ether  
Eau-de-cologne  
Peroxide of hydrogen  
Lip-gloss  
Gold and silver powder  
Spray

That would be a sound foundation for a make-up stock, but all make-up artists discover materials that become essential to them for satisfactory make-ups.

There is no rigid set of colours that is correct for all film uses. Standard ranges have been devised by cosmetic manufacturers, but the colour used depends less on the colouring or complexion of the actor or actress than on the type of lighting used by the camera-man who is lighting the picture, and most make-ups are the result of careful co-operation between the make-up artist and the lighting expert.

Film cosmetics come chiefly from two manufacturers. L. Lechner (London) Ltd, who have been making theatrical cosmetics since 1873, and who evolved the first make-up specially for films, and Max Factor, Hollywood and London (Sales) Ltd, the well-known Hollywood firm.

Each of these firms manufactures film make-up in ranges of colours suitable for panchromatic stock. They issue charts suggesting colours to be used by blondes and brunettes, men and women, knowing these will give good results in most circumstances. But make-up manufacturers realize that each studio experiments by mixing the standard shades to obtain tones best suited to the lighting of that studio's cameramen, and both the firms named will blend the colours asked for by individual make-up artists.

### Lechner Range

Groundwork		Kamera Klear Cinema Make-up in Tubes	
Nos	K 4 Women's Blonde	K 8 Men's Light	
	K 5 " Fair	K 9 " Brunette	
	K 6 " Brunette	K 10 " Dark	
	K 7 " Dark	K Sunburn	
		K Indian	

*Powders* No 118, shades as above, also Rose, Brownish, Rose Gold and a neutral Blending Powder

*Panchromatic Grease paints* Panchromo I to VI, Panchromo G, Film Clear light and dark, Quicksilver light and dark

*Eyeshading* Cinema Brown light and dark, Grey light and dark, Gold Green and Gold Brown

*Lip Rouge* Cinema light and dark, Cherry, Scarlet, Carmine, Vermilion and Brilliant

*Liquid Make-up* The shades correspond to the range of Kamera Klear grease paint and powder

### Max Factor Charts

<i>Girls</i>	<i>Blonde</i>	<i>Brunette</i>
Panchromatic Foundation or Pan-Cake	27 or N7	26 or N6
Face Powder	27	26
Lining (shading)	22 or 6 or 15	22 or 6 or 15
Mascara	Brown	Brown
Eyebrow Pencil	Brown	Brown
Moist Rouge (for lips)	390A Medium or Studio Special	390A Medium or Studio Special
Dry Rouge (used sparingly)	Technicolor	Technicolor

<i>Men</i>	<i>Blonde</i>	<i>Brunette</i>
Panchromatic Foundation or Pan-Cake	28 or N8	28 or N8
Face Powder	28	28
Lining	22	22
Eyelash make-up (Mascara)	Brown	Brown
Eyebrow Pencil	Brown	Brown
Moist Rouge (for lips)	8 or 390A Light or Linings 9 or 22	8 or 390A Light or Linings 9 or 22

<i>Elderly Types</i>	<i>Women</i>	<i>Men</i>
Panchromatic Foundation or Pan-Cake	26 or N6	27 or N7
Face Powder	26	27
Lining	22	22
Mascara	Brown	Brown
Eyebrow Pencil	Brown	Brown
Moist Rouge (for lips)	Studio Special	9 (lining)

<i>Children</i>	<i>Female</i>	<i>Male</i>
Panchromatic Foundation or Pan-Cake	24 or N4	25 or N5
Face Powder	24	25
Lining	22	22
Eyelash Make-up	Brown	Brown
Eyebrow Pencil	Brown	Brown
Moist Rouge (for lips)	390A Light	390A Light

Highlighting is usually 3 shades lighter than the base, and shading 3 shades darker i.e. Base, N7, Highlight, N4, Shadow, N10

1A Neutral Powder can be used for powdering or re-powdering on the studio floor

## TECHNIQUE

It must never be forgotten that make-up is applied to enable a face to photograph successfully, to enhance the artist's natural good looks or to minimize

his or her defects. It must not smooth away character in a face, nor hamper expression by clogging the skin. There are certain "ideals" of film beauty that

## CINEMA AND TELEVISION MAKE-UP

make-up artists generally aim at, they are not inflexible but merely indications of the types of faces that are regarded as "photogenic"

The oval face is generally accepted as the best proportioned, with a fine clear skin curving over a distinct bone formation and firm muscles. The make-up artist tries to produce this effect where nature has not provided it. So the contours of round or angular faces have to be shaded to simulate a natural oval and bones may have to be given prominence with highlighting. Most types of faces are susceptible to improvement, but the thin narrow face with deep-set eyes is the most difficult to correct.

### Application of a "Straight" Make-up

The range of shades having been decided, the first step is to see that the face is clean and perfectly free of grease. It is sometimes advisable to finish off the cleaning of a greasy complexion with astringent lotion. The artist's hair should be covered to avoid powder or make-up getting on to it.

A little foundation grease paint is put in the palm of the left hand—not more than  $\frac{1}{2}$  inch from a tube, or an equivalent amount from a jar. The heat of the hand softens it, and with the finger-tips of the other hand it is dabbed and dotted all over the face and under the chin. It must be stressed again—apply very little—it is easier to add more grease paint than to remove the superfluous without getting a streaky effect. Wet the hands and lightly and quickly smooth the splotches of foundation over the skin. It is best to work upwards from the throat with a light patting movement that does not "drag" the skin. Keep wetting the hands as the grease paint is patted smooth. The result should be a thin, even, shiny, but not sticky, film of colour.

Now is the time to alter or emphasize the shape of the face. A round face should have a little shading applied under the cheek bones. For this, use a foundation grease about three shades darker, or a little brown lining can be shaded into the foundation. This must be done very carefully—although the shaded area is roughly wedge-shaped with the thin end finishing on the cheek (not too far forward), all the edges must merge imperceptibly into the foundation. Stand about three feet away from the mirror and half-close the eyes to get some idea of how the shading will appear on the screen, and to gauge the correct depth of colour.

If the jaw line is heavy, soften it away with lining or darker foundation. A double chin is darkened in the same way. If the nose is too broad, a little shading can be applied to the sides, while a long nose can be made to appear shorter by carefully darkening the tip. In most cases, a line of highlighting down the centre helps to give the effect of a short straight nose.

Highlighting is usually achieved with a grease paint about three shades lighter than the base, or a white grease paint can be blended into the foundation. Again, the effect must not be sharp and crude—the edges of the highlighted area must be softened into the base. Highlighting is used to correct shadows under the eyes, to diminish wrinkles, to smooth out a forehead that is "bumpy" or recedes at the sides, to emphasize a small chin or to bring out the cheek-bones.

### Eyes and Lips

Eyes and lips are very important in film photography—they are the foci of expression and, in a black-and-white picture, they form the chief compensations for the absence of colour. In consequence, the make-up artist devotes great care to beautifying these features.

Eyeshading is applied less heavily than formerly, for more reliance is placed on false lashes to enlarge the eyes and enhance their brilliance. Grey-blue shading is now a favourite and approved colour, though brown is often used, especially on brown-eyed subjects. Shading should be heaviest on the lid behind the lashes, then it is faded off gradually towards the eyebrow and outwards across the bone of the eye-socket. With deep-set eyes it is used very sparingly indeed and often a lighter shade of groundwork is used in the inner corners. By deepening the tone in the appropriate part of the shaded area, the shape of the eyes can be made to appear different—e.g. if the shadow is deepened horizontally across the prominence of the socket, it softens the staring effect of very round eyes.

A very fine line is drawn with a sharp-pointed brown pencil, or with a small sable brush dipped in dark-brown lining, round the eyes close to the lash roots, but not meeting at the outer corner. There, the two lines are extended, about  $\frac{1}{8}$  inch apart, for about  $\frac{1}{4}$  inch. Small eyes can be enlarged by painting white grease paint inside the lower lashes, which are merely touched at their tips with mascara.

False lashes are fixed after the face is powdered. They are prepared by being thinned and trimmed to suit the wearer. The strip of net, on which the hair is knotted, is spirit-gummed and allowed to dry to a tacky consistency. The inner corner is fixed first, being gently pressed on the upper lid, not too near the inner corner of the eye, and the strip is eased on, close to the natural lashes, with the blunt end of an orange stick. It should extend beyond the eyelid at the outer corner. The strip peels off quite easily, and the lashes should be cleaned gently with ether or alcohol, and curled by being curved round a pencil, covered with paper and tied in place.

If the artist has naturally thick lashes, all that

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may be needed to enlarge the eyes are small pieces (about  $\frac{1}{4}$  inch) cut from the strip and fixed to the outer edge of the lid, so that they blend with and extend the natural lashes

To tidy up the eyebrows—thin lines are no longer in vogue—pluck out any hairs between the eyes, enlarging the space if necessary, and the hairs that mar the shape of the brows. Often the line is extended outwards with a brown or black eyebrow pencil, using a fine point and short fine strokes. Very fair eyebrows are darkened with the pencil. A little moustache wax will subdue unruly eyebrows.

Before the face is powdered the mouth must be shaped and filled in. Generally speaking, few mouths are too big for film photography. If the lips are very large and shapeless, the required shape is painted on them with a flat sable brush ( $\frac{1}{8}$  inch), filling in the edges with foundation grease paint. But care must be taken if the mouth is strongly moulded, for grease paint will not obliterate contours. In such a case it is better to keep the mouth as inconspicuous as possible by using a light shade of lip-rouge.

The usual practice is to enlarge the mouth. Too often this is done by painting, over the natural mouth, a shape successfully worn by a very individual actress, regardless of whether it becomes the owner of a pretty face without the same strong personality, so that one sees a pleasant young face with a surprisingly sulky or sensual mouth. Much more individuality is achieved if the shape of the natural mouth is preserved but enlarged and perfected. In any case, care should be taken to see that the new lips suit the wearer. It is sometimes effective to outline the lips with a fine line of highlighting.

### Powdering and Finishing Touches

It is now time to "set" the make-up with powder. This is best applied with a large velour puff. It is patted on from the chin upwards and this is followed by a gentle "kneading" action, to make sure that the powder is thoroughly absorbed by the grease paint. The superfluous powder is then removed with a soft brush.

Finishing touches are now added. False lashes are fixed in place, mascara brushed on (it is usually best to use brown, brushing it under the upper lashes and on the tips of the lower). The brows are freed from powder with a small stiff brush, and dark eyebrows may have a finishing touch of brilliantine. The lips are given another coat of lip-rouge or Lip Gloss. A light, orange-tinted dry rouge, like Factor's Light Technicolour, finishes off the cheeks, merely to make the wearer feel natural, for it should not be dark enough to "pick-up" on the film.

The result should be a complexion that is even and peachy in texture, with highlighting and shading so

placed as to give the effect of an oval, or nearly oval, face. Eyes should appear large and luminous, with softly shaded lids, and the mouth should be generous in size without being too large for the face, and it should be attractive in shape, whether smiling or in repose. A straight make-up is completed by covering all exposed skin—neck, chest, arms, hands, etc.—with a matching liquid which is sponged on evenly, or with an application of Factor's Pan-Cake make-up.

A woman's make-up has been described because it is the more complicated. In the case of a man's make-up, foundation is applied in the same way and sometimes shading and highlighting are needed, but very little eye-shading and a light, natural-looking lip-rouge generally complete the make-up. Sometimes an application of liquid make-up or Pan-Cake is substituted for grease foundation. A certain amount of sheen is encouraged by "burnishing" the bone ridges with a soft brush.

Most make-up artists record the make-up of each actor and actress on charts, similar to those compiled by Colin Garde, of M G M British Studios (Figs 500 and 501).

### Correcting Blemishes

Freckled or blotchy skins should be made-up in the usual way, powdered and then covered with Pan-Cake, a combination that usually suffices to obliterate the blemishes. For very dark marks, there is an American preparation called "Covermark" that is painted over the blemish before the foundation is applied. Any blemishes that protrude enough to cast shadows (moles, for instance) are never completely removed, for however carefully the subject is lit, there will always be some position where the blemish will cast a shadow on the face.

Superfluous hair is best removed by electrolysis, though temporary measures in the make-up room are by bleaching with peroxide of hydrogen or removal with wax.

Eyes with a slight cast can be improved by the placing of the false lashes and the position of the fine line round the eyes. Crooked noses can be rectified to some extent with a line of highlighting down the ridge, softening the line into the groundwork. Protruding ears are caught back by gumming a strip of fish-skin or plastic material behind the ear. Discoloured teeth are dried and coated with white Tooth Enamel.

### Character Make-ups

Make-up artists are frequently called upon to age a character in a film—probably through many stages from youth to extreme old-age.

The wig is, of course, one of the chief ageing factors. In the case of women, each successive wig will contain



FIG 493 MAI ZETTEPLING IN "QUARTET"  
A Gainsborough Picture. (Make-up by Billy Partleton)



FIG 494 DODO WATTS  
As she appeared in "The Happy Husband," British International  
Pictures Ltd, Elstree Studios



FIG 495. CHARACTER MAKE-UP SHOWING USE  
OF PLASTIC FEATURES  
(Metro-Goldwyn-Mayer Photo)



FIG. 496. PREVIOUS SUBJECT BEFORE  
MAKE-UP  
(Metro-Goldwyn-Mayer Photo)

FIG. 497. LESLIE MITCHELL  
A close up taken from a receiving  
set by E.M.I.

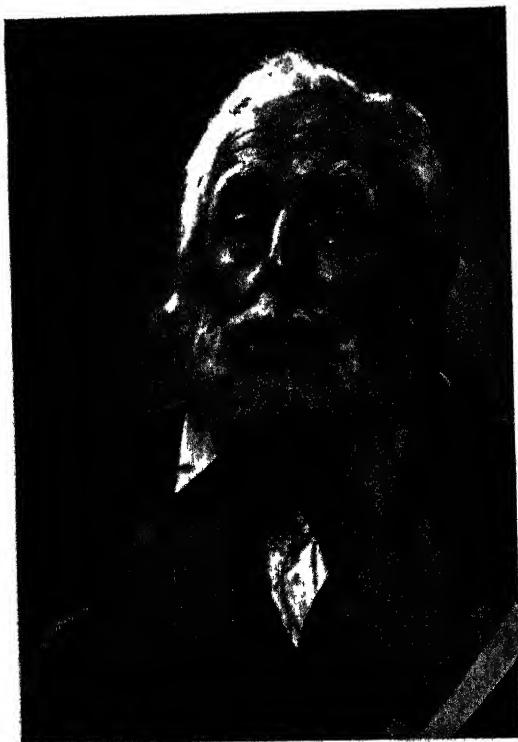


FIG. 498. HENRY OSCAR IN "TRUTH ABOUT  
BLAYDS"  
B.B.C. Copyright

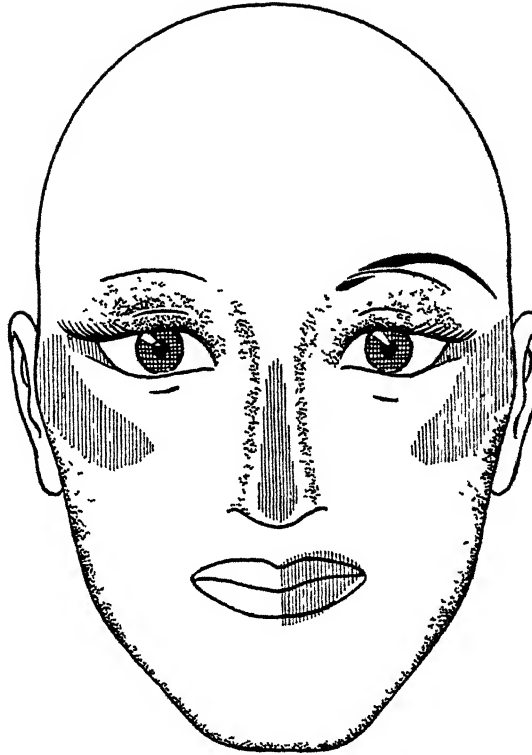




FIG. 499. MARIA CHARLES IN "MOON ON THE  
YELLOW RIVER"  
B.B.C. Copyright

# CINEMA AND TELEVISION MAKE-UP

PRODUCER *J P H L Smith*  
 STAR *Anna Schulz*  
 MAKE-UP ARTIST *Klein*  
 HAIRDRESSER *E H Elliott*

PRODUCTION *Portrait*  
 SCREEN *Portrait*  
 TITLE *Portrait*  
 CHARACTER *M. F. T.*  
 CAMERAMAN *B. B. B. and*



 = *Highlight*  
 = *Shadow*

FOUNDATION	N 6	LIP ROUGE	2	BODY MAKE-UP	Tan 2	WIG	
HIGHLIGHT	N 3	MASCARA	Brn	LIPS	—	PUFFS, CURLS	—
SHADOW	3 and 15	DRY ROUGE	—	HAIR LACE FRONT	—	SWITCHES	—
EYE SHADOW	15	LASHES	Tips	HAIR LACE SIDES	—	SIDEBURNS	—
POWDER	1	UNDER ROUGE	—	HAIR LACE TOUPEE	—	BEARD	—
MAKE-UP PENCIL	Brn	TEETH	—	HAIR LACE FALL	—	MOUSTACHE	—

REMARKS: *Highlight cheeks Shade cheek hollows Lift eyebrows. Reduce square jaw Note upper lip enlarged, lower lip cut away at outer edges.*

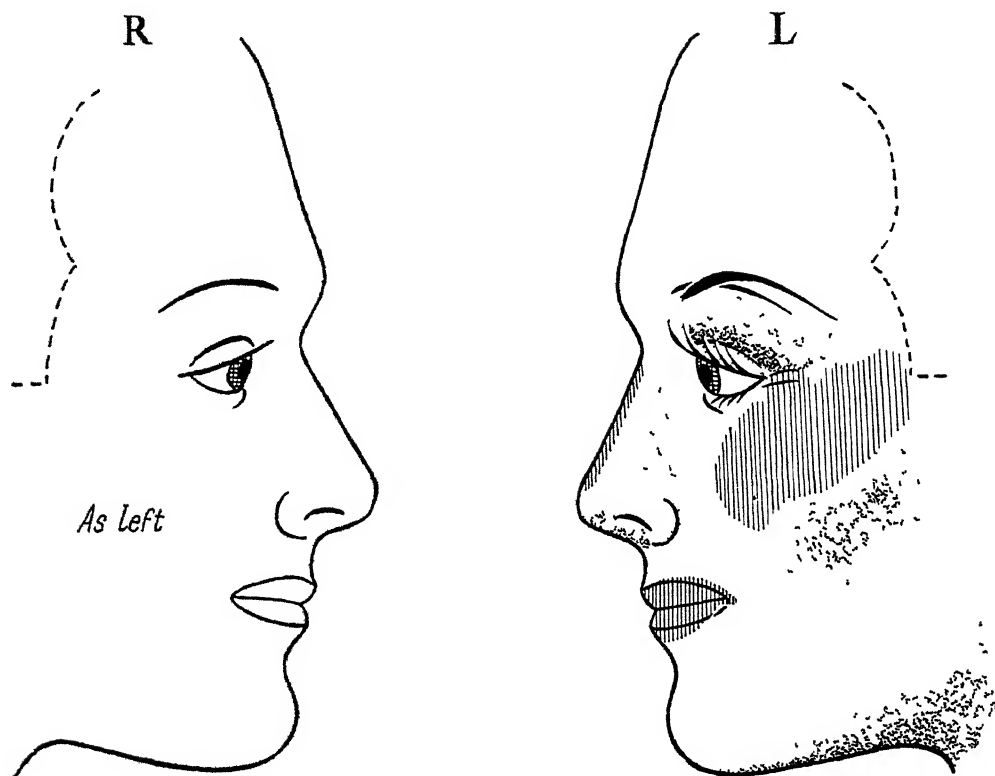
FIG 500 MAKE-UP RECORD CHART



# THE ART AND CRAFT OF HAIRDRESSING

PRODUCER *J P H L Smith*  
 STAR *Anna Schulz*  
 MAKE-UP ARTIST *Klein*  
 HAIRDRESSER *E H Elliott*

PRODUCTION *First Ever*  
 SCREEN *Portrait*  
 CHARACTER *Mlle Fifi*  
 CAMERAMAN *W W Wood*



▨ = Highlight  
 □ = Shadow

FOUNDATION	N 6	LIP ROUGE	2	BODY MAKE-UP	Tan 2	WIG	—
HIGHLIGHT	N 3	MASCARA	Brn	LIPS	Tan 2	CURLS	—
SHADOW	3 and 15	DRY ROUGE	—	HAIR LACE FRONT	—	SWITCHES	—
EYE SHADOW	15	LASHES	Tips	HAIR LACE SIDES	—	SIDEBURNS	—
POWDER	1	UNDER ROUGE	—	HAIR LACE TOUPEE	—	BEARD	—
MAKE-UP PENCIL	Brn.	TEETH	—	HAIR LACE FALL	—	MOUSTACHE	—

REMARKS:

FIG. 501. ANOTHER EXAMPLE OF THE MAKE-UP RECORD CHART

## CINEMA AND TELEVISION MAKE-UP

more grey hair in it, with perhaps a white wig last of all, and each will be dressed in a style that adds years to the wearer. But the face must also show the signs of ageing—deepening wrinkles, sagging muscles and so on.

At first it is enough to add shadows under the eyes. For older stages, the wrinkles are emphasized and shadows are added on the temples and where the cheek muscles begin to fall in, while cheek and chin bones are touched with highlighting.

Where the subject is fairly young, the following is a good method of getting age wrinkles in the right places. Cover the face with a thin layer of brown lining or grease paint. The face is then screwed into its natural wrinkles and this foundation is wiped off, leaving the colour in the wrinkles. The artist then screws up his or her face again and the face is covered, bit by bit, with the groundwork (this is lighter than would be used for a young person) and powdered. If the wrinkles do not show up sufficiently, deepen them by painting with a fine brush—a Chinese pencil is good for this—dipped in brown or grey lining. The lips are wrinkled in the same way, the final lip-rouge being light in tone and merging into the foundation, so that the mouth loses the clearcut look of youth. Brows should be roughened, by combing them the wrong way, and touched with hair-whitener, which is also applied to the lashes.

With men, wigs grow more grey or successively balder, and care must be taken to obliterate the wig-join, using wax or some plastic preparation to cover the edge of the wig's foundation. Eyebrows are made shaggier by adding crêpe hair in the appropriate shade.

Moustaches, chin-pieces and sideboards are usually made for the artist by knotting real hair on a hair lace foundation. These are fixed to the face with spirit-gum, which is brushed on the skin, and a final pressure is applied with a damp towel. Hair on the face is lighter than on the head.

Where hair-work has to be "laid" on—that is, the moustache, etc., built on to the face—some practice is needed, for it requires deftness of touch so to apply the hair that it looks, in close-up, as if it were growing from the face. The area to be covered is freed from grease and covered with spirit-gum. A great deal of success follows from applying the hair when the gum is at the right state of "tackiness". The hair is held in small hanks, and the end to be fixed to the face is cut obliquely so that the hairs catch on to the gum in small patches rather than in straight lines. The hank is withdrawn deftly so that the hair that has not stuck is ready for the next layer. For a beard, start under the chin and finish under the mouth, following the direction the hair would grow. Similarly, moustaches are built from the upper

lip to the nose. The result is trimmed off to the required shape. It is removed with alcohol or ether, and as it has to be re-built each day, the make-up artist must keep a record of the exact shape. But hair-lace work has become so delicate nowadays that made-up moustaches and chin-pieces and so on are generally used.

For stubble, chopped hair (hair cut no longer than  $\frac{1}{8}$  inch or until it almost resembles a powder), is dropped from a round brush on to the area covered with spirit-gum.

Noses are built up or altered with nose-putty, Plasticine or undertaker's wax. The nose is given a coating of spirit-gum and the rough shape is fixed and the modelling finished on the face, the edges being thinned off till they blend with the skin.

To change a European into a Chinese character, the skin at the outer corners of the eyes is pulled outwards and upwards to give the effect of slanting, flat lids. A small piece of fish-skin, coated with spirit-gum, holds the fold of skin in place under the wig join. Sometimes the edge of the upper eyelid is smeared with a thin line of spirit-gum, so that a "tuck" may be taken in the skin to get the flat effect. Highlighting also flattens the lid, and the thin brown line round the eye will emphasize the oriental shape. False lashes, cut to the right length, curled upwards at the outer edge and downwards at the inner, can also be used to give the illusion of Eastern eyes. The nose is flattened by highlighting the sides or building them out with nose-putty and the cheek-bones are stressed with highlighting. Eyebrows are shortened, the ends obliterated with wax or nose-putty, thickened and darkened. A darker foundation than usual is applied to give the sallow effect. But grease paint alone is rarely completely successful in turning a Western into an Oriental, and it is in this direction that the development of plastic features is most welcome.

For cauliflower ears, a small piece of rubber sponge, or a hairpin bent and covered with adhesive tape, will hold the ears forward and the shape can be altered with nose-putty. Scars are made of nose-putty, fixed on the skin with spirit-gum, coloured appropriately and covered with non-flexible collodion. Blood is usually a mixture of cochineal, with perhaps a brown powder added and glycerine, while perspiration is achieved by spraying the face with a mixture of glycerine and rosewater. To make teeth appear decayed, dry them and apply black Tooth Enamel.

It is essential to remember to make-up the hands and other exposed areas of skin in keeping with the character.

The make-up artist should study portraits, both by Old Masters and modern painters, to learn much about the uses of shadows and highlighting in creating

## THE ART AND CRAFT OF HAIRDRESSING

the illusion of age or specific characteristics, on the screen

### Plastic and Rubber Latex

The developments in plastic and rubber latex have simplified the problems of changing faces authentically, for however skilfully highlighting and shading are applied to a face they will not give it new contours. Now, features can be moulded in plastic or rubber sponge to fit the artist, and, gummed on in sections to allow free play to the muscles, they merge into the skin, having transparently thin edges. Double chins, wrinkled foreheads, sagging cheeks and jowls, pouches under the eyes, Chinese eyelids, Negroid and other types of noses—all these can alter a face completely and be viewed by the camera from any angle.

In the laboratory attached to the Make-up Department at the Metro-Goldwyn-Mayer Studios at Boreham Wood, a chemist and a make-up artist are constantly researching on these new materials, perfecting their texture and finding the best way to colour them. The artist who is to play a character part has a plaster cast taken of his face. The new feature is built on to it in wax and from this a mould is made into which the whipped rubber or plastic latex is poured and allowed to set. It is then vulcanized and the result is a light, resilient feature that sticks easily to the skin. Make-up has to be applied with a brush, for it will not smooth on successfully from the fingers. This Make-up Department has also made and used plastic teeth (worn over the natural ones), finger nails and false busts.

Fig. 495 shows an old man who is, in reality, the young man in Fig. 496. He is wearing a false wrinkled forehead, bulbous nose with a wart on it, pouches under the eyes, sections added to the cheeks from nose to mouth, and plastic jowls. The decayed teeth are made of plastic and fitted over his own, as are the enlarged ears. Hair has been added to his eyebrows and moustache to make them shaggy and the wig has a plastic bald pate that joins invisibly on to the forehead. This make-up was executed at the M.G.M. Studios under the supervision of Guy Pearce, who was then Director of Make-up, in the training of his assistants. We are indebted to Mr. Pearce, who has now retired from this work, for his courtesy and co-operation in demonstrating make-up routine and

materials in the department and laboratory that he designed.

### Make-up for Colour Films

In application, make-up for colour films follows the same technique as for black-and-white. The shades used vary only slightly from the monochrome make-up, and, indeed, Guy Pearce used a foundation prepared for him by the manufacturers from his own blending of colours—in soft natural tans that showed little yellow but were more of a peachy tone—both for colour films and black-and-white. But both Lechner and Max Factor carry standard ranges of grease paints that differ from their black-and-white ranges, in that the tones are flatter, with a hint of grey in them.

Lechner's standard make-up for colour films is numbered, Colourfilm I, II and III, but many of their other film ranges are suitable and they blend to the requirements of different studios. Their colour film Rouge and Lip-rouge are in clear, bright reds.

Max Factor issue the following chart as a guide—

	Women		Men	
	<i>Fair</i>	<i>Dark</i>	<i>Medium</i>	<i>Dark</i>
Pan-Cake	626A	626B	626G	626H
Powder	Technicolor Special		Technicolor Special	
Moist Rouge (cheek rouge)	Light Technicolor		Dark Technicolor	
Dry Rouge	Light Technicolor		Dark Technicolor	
Lip Rouge	No. 1 and Light Technicolor		Dark Technicolor	
Lining (Eye-shadow)	6 or 2		2	
Eyebrow Pencil	Brown		Brown or Black	
Mascara	Brown or Black			

The effect of a completed make-up is natural but rather pallid, for colour photography tends to intensify colour, so that it is necessary to keep the make-up subdued—about half the amount of colour used in an ordinary evening make-up. Eyeshading is blue-grey or brown according to the colour of the artist's eyes. Moist-rouge is applied before powdering and so placed that it enhances the colour of the eyes and either thins or broadens the face. Thus a round face will have the rouge rather nearer the nose than a thin one. Shades of red that have orange or brown tones have been found most reliable.

One problem is peculiar to colour films—if dark hair is allowed to become greasy it will photograph with a greeny glow. Consequently, brilliantine can only be used in carefully tested cases.

## TELEVISION MAKE-UP

Television make-up in this country has progressed on an experimental basis, and it has altered considerably from the early days when the system used called for a white face on which the features were picked out

with blue, otherwise the result would have been a featureless blur.

Nowadays, the pictures on the receiving set, in spite of their smallness, have a very high degree of

## CINEMA AND TELEVISION MAKE-UP

definition, as the photograph of a close-up taken from a set during transmission proves (Fig 497)

But the picture received is very different from that on the film screen. In the first place, it is not a recorded picture, but one that is transmitted and received practically contemporaneously. The scene to be transmitted is split up or "scanned" by cathode-ray beams and sent over the air in the form of a varying electric current and re-built on the home receiver to give a picture composed of 405 lines whose varying degrees of light and shade define the details.

The cathode-ray tube, which is the important part of this process, is not yet stable in its reactions to colours, nor is it as standardized as film negative. In consequence, the television make-up artist's problems are many and they vary to some extent daily—even hourly—according to the colour sensitivity of the tubes in use. But in spite of these drawbacks, an artist made-up for television looks much the same as one playing in colour or black-and-white films. Sometimes the complexion will appear to have a greyish sunburn—a café-au-lait shade—at other times it has the yellow-tan of the panchromatic make-ups.

The make-up assistant watches a rehearsal on the studio floor, where the pictures are shown on a receiving set, as the play is transmitted on a closed-circuit. From these pictures she can gauge the colour reactions of the tubes in use (several cameras are used in each programme to get different angles and so on), and she can plan the shade of the make-up to be used on each artist. The tubes are particularly variable on reds and according to whether the reaction is "red-sensitive" (when reds lighten to white) or "red-insensitive" (when they darken to black) are blue-red or orange-red lip-sticks used and the greyish or tan foundations.

Leichner have a special television grease paint in two tones—Television I and II—and their lip-rouge is almost a maroon-red. But usually the Make-up Department evolve their own colours which are manufactured for them by cosmetic firms. Max Factor have brought out a suggested chart of colours made by them for television in America—

	Women		Men	
	Blonde	Brunette	Fair	Medium and Dark
Pan-Cake	Amber 1	Cream 1	Tan 1	5N, 6N and 7N
	Cream 1	Cream 2		
	Natural 1	Natural 2		
Powder	Natural	Natural	Tan-rose	Tan-rose
Lipstick	Blue Red 3		3	3
Moist-rouge				
Pencil		Brown	Brown or black	
Mascara		Black	Optional	
To cover beard			5N under Pan-Cake	

Blue is almost always darker on the tube than to

the eye, so eyeshading with blue in it has to be cautiously applied, but the usual colours are, as in films, blue-grey or brown.

Men's beards present a problem that is peculiar to the medium, for even a very closely shaved face is liable to show the beard area as a dirty patch. This has to be obliterated with a light putty-coloured grease before the final groundwork is applied. Shadows under the eyes are troublesome, and even very young faces have to have highlighting there. False eyelashes have to be tested out on each artist, for on some occasions they will darken the eyes to "burnt holes in a blanket" while another time they will enlarge them. Hair appears darker on television, and false beards, moustaches, wigs, etc., have to be liberally sprinkled with grey or fair hair.

Features are changed by, and character make-up requires, the same materials as used in film make-up, though, so far, specially made plastic features have been used only occasionally. But no doubt as television expands it will have its own laboratory, for the advantage of plastic features in quick-changes can easily be imagined.

Quick-changes are among the major difficulties in television, for plays are given consecutively without even the ten-minute intervals of a stage play, and it is not unusual for the make-up assistant to be asked to age a character in five minutes or less.

Lighting has to be generalized over a "set" or stage, so that it cannot help the make-up to the extent it does in a film, where it is altered for each scene or "shot."

In the nature of the medium, therefore, make-up for television is, at present, something of a compromise. It must be delicate enough to give a good close-up, but it must be strong enough to pick up in a long shot. On the whole, the make-up assistant has to emphasize the general effect rather than the detail in a character make-up, and in hair styles and wigs the line is more important than the individual curls, etc.

We should like to thank Miss Bradnock and her assistants for their co-operation in the compiling of this section.

### BOOKS ON MAKE-UP

There are few books devoted to film make-up, but much information about stage make-up can be adapted for the cinema.

*Practical Make-up for the Stage* T W BAMFORD (Pitman)  
*Modern Make-up for Stage and Screen* N E B WOLTERS (Peter Davies)  
*Stage Make-up Made Easy* M H BENOLIEL (Deane)  
*Art of Make-up* H. CHALMERS (Appleton)  
*Last Word in Make-up* R G LISZT (Harrap)  
*Book of Make-up* E WARD (French)  
*Paint, Powder and Patches* H S REDGROVE and GILBERT FOAN (Heinemann).

## SECTION XIII

### THE USE AND CARE OF DISPLAY FIGURES

IDEALLY the way to show the art of the hairdresser and the *posticheur* is to display dressings on wax window figures. These wax figures, once an indispensable symbol, were as closely identified with the ladies' hairdresser as the striped pole with the barber or the coloured carboys with the chemist. But times have changed, wax figures are rarely seen except in the better class shops, mostly in the West End, where sufficient importance is attached to their use to warrant care by hairdressers fully experienced in their Craft.

It is, perhaps, largely because of neglect during the busy years between wars that the art of dressing styles on window models has fallen into disrepute. Too often, in a busy salon, the work was left to a junior and it has become a habit in some shops to relegate the work of putting on the window *postiche* to someone with little experience. Indeed, during the years before the second world war there were many otherwise capable hairdressers who had never learned to handle *postiche*. This is evident if you examine some of the disgraceful window shows to be seen in almost every part of the country.

The word disgraceful is used deliberately, for how can the public be expected to attend a salon when the very example used to demonstrate skill is often a tawdry, untidy, and dirty piece of hairwork dressed with little or no artistic perception!

Since the poor workmanship is often shown on dusty, cracked or chipped figures, it needs little imagination to realize why women are chary of going into a salon to which they have not had a personal recommendation.

Neither wax figures nor composition figures are easy to obtain to-day, but the hairdresser who has one or two old ones will find that these will often pay for some attention. In many cases it is possible to do them up on the premises, but for all major repairs or overhauls it is better to have expert advice. The itinerant artists who once travelled the country with their dry colours, pumice and short bristled brushes, to serve as "doctors" for window figures are now rarely, if ever, seen. But there are still some of the figure craftsmen to whom one can send display models.

Have a look at your window figures. If they require attention let them have it as soon as possible, meantime prepare some *postiche* so that your display figure can become, once more, an asset to your business.

If you do not possess a suitable figure take the first opportunity to acquire one and make full use of it to show a variety of up-to-date hair styles so that the public can judge your ability as a Craftsman. First impressions are lasting. Make certain that the first impression of your business is one of skill, cleanliness and artistic ability.

If you cannot obtain a full size figure, investigate the possibility of getting one or more of the miniature window figures. These can be very attractive.

Make your window work for you. You pay rent and rates for it, so it should bring a return. It is your finest advertising site since it is at the point of sale. You have paid for it, so use it—but use it well, so that it sells your service.

### THE RESTORATION OF THE HAIRDRESSER'S WAX MODEL

Wax models suffer most through dust and heat, especially the latter. The only way to prevent wax models becoming damaged through heat is to protect them against the sun. If the windows of the shop are in such a position that they are exposed for the most part of the day to the sun, the safest way is to take the wax models out of the windows, because not only can the heat melt the wax, but the sun's rays may take the colour out of the model and tend also to bleach the hair.

It is possible to renew the colour tones of wax figures, but with the hair there are greater difficulties. In the case of dark hair it is, of course, possible to dye it in the usual way, but blonde hair is not such an easy matter. Every hairdresser knows how ugly blonde

hair looks when it has lost its proper colour. It would seem, therefore, advisable, if the establishment is on the sunny side of the street, to have only wax models with dark hair.

A better way still, however, is to procure wax figures without hair, and then to choose the colour according to one's wishes, also taking into consideration the position of the window. This method is also a good advertisement of the fact that the hairdresser is able to make a transformation or a wig, and shows how a completely bald head may have the appearance of natural growing hair, also it enables the hairdresser to keep pace with changing fashions.

If it becomes necessary to leave wax figures in the window during the summer, it is advisable to keep a

## THE USE AND CARE OF DISPLAY FIGURES

watchful eye on them, and, as mentioned above, to protect them against the rays of the sun. The well-developed bust of the wax figure in the window may soon wilt and shrink through being exposed to the warmth of the rays of the sun, and the figure will also droop its head very sadly.

To revive figures which have drooped in this way, the best plan is to soften the wax a little by holding a spirit flame inside the figure, and to press the wax again into shape with a piece of soft cloth which has been formed into a pad. It might, however, be preferable to leave this process of repairing to a maker of wax figures.

Apart from the heat, as already mentioned, wax figures suffer a great deal through dust. The best way to prevent this is to have air-tight and dust-free shop windows, but, as this cannot always be achieved, the hairdresser must use the best means to clean wax figures and successfully free them from the dust which will cling to them in time.

The first thing to remember is that wax models cannot be dusted in the same way as most other articles are dusted. If, for example, the hairdresser tried to free the features from dust with a fine brush, he might succeed in removing the dust, but the figure would soon have a black nose and black ears. The best way to remove dust from a wax figure is to blow it off, either with the aid of bellows or with a cold draught from the hair-dryer. After he has succeeded in this way in removing the loose dust, the hairdresser may brush the figure with a hair-pencil which has been dipped beforehand into finely-powdered pumice. Thus not only is the dust removed, but the figure will have a fresh colour. On no account must it be brushed with a dry hair-pencil. If the figure has lost some of its eyelashes, one would not recommend the amateur to try his hand at rectifying this deficiency with grease paint, as is so frequently done, but to consult page 459, where the process of fixing new eyelashes is carefully explained. Before attempting to make up a wax figure the hairdresser

must be quite sure that it is perfectly clean. Often it becomes necessary to clean figures that have several

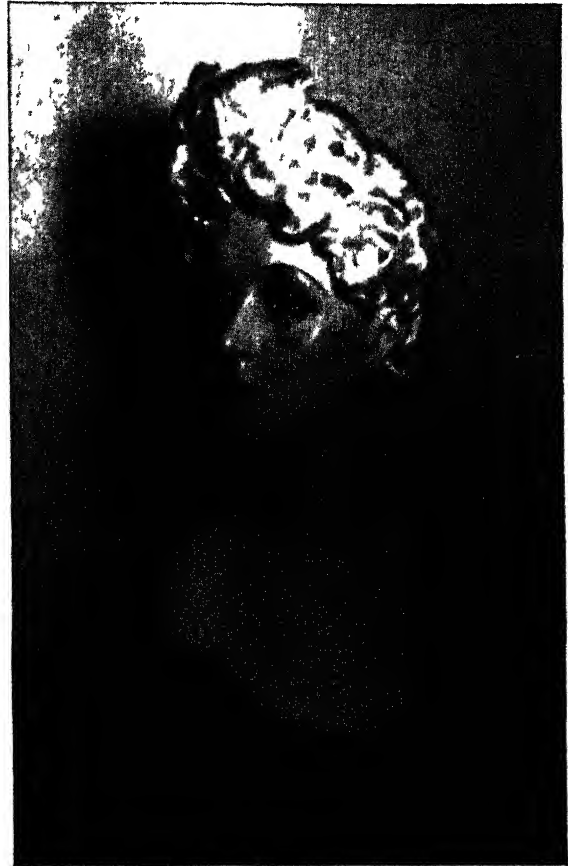


FIG 502 A MODERN EXAMPLE OF A COMPOSITION DISPLAY FIGURE, SHOWN, IN THIS CASE WITH A MOHAIR WIG. THE FIGURE IS 20 IN. HIGH  
*By courtesy of Messrs R. Hovenden & Sons Ltd*

layers of make-up and dirt, therefore they should be freed from dust fairly often, so that it is not allowed to settle too firmly, and thus make the cleaning very difficult.

## THE PAINTING OF WAX MODELS

The painting of wax figures can be done in several different ways and with different materials. The best results and the finest gradations of colour are achieved with aniline dyes. Their one drawback, however, is that they do not last any great time, and, therefore, their use is perhaps hardly worth while. A method which is to be preferred is the following. First fill a small receptacle half-full with turpentine, to which is added enough zinc-white to give the liquid a milky colour. The addition of a little red will somewhat soften the white, chalky tone of the colour.

Then procure a bristle paint brush about the thick-

ness of the thumb, and cut the bristles to the length of about  $\frac{1}{2}$  in. The brush is dipped into the liquid, which has been well stirred, then taken out, and the bristles squeezed between the thumb and the first finger, in order to get rid of all the superfluous liquid. Now hold the brush in the left hand, so that the bristles are on top, pointing upwards, and turn the bristles back towards the body with the first finger of the right hand. In letting the bristles go somewhat quickly the paint squirts out. At first there will be big drops, but on repeating this once or twice it will be found that a fine spray flies from the bristles, and it is this spray



## THE ART AND CRAFT OF HAIRDRESSING

which can be directed on to the wax figure. This spray is directed on to the wax until the figure takes on a dull flesh colour. Great care has to be taken that the spray does not continually fall on the same spot, but that the colour is regularly distributed all over the figure. It is also necessary to let the colour dry each time before going over the same spot again, otherwise there is the danger that too much colour will be placed on one spot at a time, which would make it run with somewhat dire results.

After having in this way covered the figure with what may be termed the ground colour, mix in a second receptacle turpentine and Berlin red, to which can be added a small amount of carmine. Using a paint brush with slightly smaller bristles, the fresh colour is sprayed, in the manner previously described, on those places which in the human face have a reddish or pink colour. The cheeks should not be coloured too low down, but only the higher part round the cheek-bones. The eyelids and the lobes of the ears should also be tinted with a little touch of red.

The spray, of course, is directed and controlled by the position in which the brush is held, and after a little experience good results can be obtained. If, however, some of this colour should accidentally settle on a wrong place, as, for instance, the nose, it can be removed, if done at once, with a little piece of cotton-wool, and then this spot has again to be covered with a spray of the ground colour.

The lips and the inside of the nose are painted with a fine hair brush, using for this purpose some madder-lacquer to which a little Berlin red has been added. For making-up the mouth begin in the centre of each lip and allow the colour to get fainter towards the borders of the lips.

The figure should now be powdered with a fine, pink, rice powder, and, *after it has been left on for some time and is quite dry*, any superfluous powder can be brushed off with a baby's hair-brush.

Another method of painting wax figures is to cover

them first with a coat of French varnish and then tint them with powder which has been tinted with a dry colour. The coloured powder forms, in combination with the varnish, a firm coating which keeps very well, but looks in most cases too much like a crude painting.

Still a third way, which may be recommended to those who would like to freshen up wax figures themselves, is the following. First of all, the wax figure has to be washed, which is best done by employing simply soft yellow soap which has been dissolved in warm water. The figure is then cleaned with a fine hair-brush and the soap rinsed off with clear, warm, but not hot, water. It is not advisable to use for *cleaning* purposes certain preparations and materials which might conceivably damage the figure, such as petrol, benzine, or even pumice-stone, as is so often recommended. The figure must be left to dry, and afterwards it is sprayed, in the manner already described, with turpentine from a paint brush. The turpentine will prevent the wax taking on the gloss which is generally disliked. The figure is then powdered with a pink rice powder, which will stick to some extent to the still slightly damp figure. In order to give the cheeks, etc., the correct tint, add to the powder some pulverized madder, and apply this to the desired spots with a soft brush (an old, but evenly worn, shaving brush is recommended). The lips are simply painted in with madder.

Though this process does not produce such a nice and lasting effect as the treatment with oil paints, it is an easier and more satisfactory method, and can be employed without any great risk of damaging the figure.

If, during the process, the eyes have become accidentally covered with oil or powder, these can be cleaned off with a piece of cotton-wool which has been dipped in turpentine, and the eyelashes can be cleaned very carefully with a small toothbrush. The expression of the eyes is heightened by painting small red dots in the corners.

## ALTERNATIVE METHODS OF CLEANING AND MAKING-UP WAX FIGURES

For the purpose of cleaning the figure, use an old salon lather brush, fairly stiff, and some turpentine. The brush should be constantly dipped in the turpentine and applied thoroughly to the figure by working the brush in a circular direction as if lathering. This action should be continued until the wax itself, which is originally white or nearly white, begins to show that all the carmine is removed from the cheeks, the lips, the interior of the nose and the ears. Then thoroughly dry the model with a towel, and allow it to settle down until the next day, when the work

should be reviewed to see that it is quite satisfactory before proceeding any further. Should the figure be in a not too neglected state, it may be cleaned with soap and water, using a lather brush in the manner suggested above.

It is always best to make-up wax figures in a warm room. The warmth, of course, will make the wax softer so that it will take the preparations better. Whilst the preliminary cleaning has been going on, place some powdered pumice-stone and carmine in the oven so as to ensure that these preparations are

## THE USE AND CARE OF DISPLAY FIGURES

perfectly dry, they should also not be lumpy. This applies particularly to the carmine, which is always more or less lumpy, therefore, it is necessary to crush it, using the back of a spoon or a palette knife before placing it in the oven. It is always advisable to have everything ready to hand.

The powdered pumice-stone is placed in a saucer or a similar receptacle. Dip the lather brush (a very old one, or one on which the bristles have been cut quite level and short, so as to be like a stippling brush, is recommended) into the powdered pumice-stone and work it thoroughly into the wax. When this is done, add a little of the dry carmine to the pumice-stone and thoroughly work it in, then add, as necessary, a little more carmine to the pumice-stone and work this into the wax until it presents a skin-like appearance. Now take a small quantity of the carmine, add to it a very small quantity of the pumice-stone, and brush it into the cheeks until a natural blush-like colour, or even a little redder tint, is produced, allowing for the fact that the colour fades somewhat in the window. Give the inside of the nostrils a little touch of this mixture, and also the edges of the ears. Mix a little burnt cork with a little of the pumice-stone to darken the eyelids and also underneath the eyelashes. As a finishing touch, it is advisable to go over the entire work, lightly brushing it with powdered pumice-stone. For the lips pure carmine is approximately the correct shade. This can be worked in dry, or it can be mixed with either water or turpentine and painted on with an artist's camel-hair brush.

Another method of making-up wax figures, after making them thoroughly clean as before, is to tint them with water-colours. The same materials as before, with the addition of two artists' stippling brushes, are necessary. The brushes should be about  $\frac{1}{2}$  in wide, and the bristles should be short and level. With one of these the water-colour is applied, and the other is reserved for stippling in the pumice-stone powder, while the paint is still slightly damp. This is necessary in order that, when finished, the wax will have a flesh-like appearance and not appear shiny.

The hairdresser will find plenty of scope for his artistic abilities in the making-up of wax figures for the shop window. By variations in light and shade, and in the placing of colour, the expression of a figure can be altered to a large extent. The colouring of the

eyelashes and eyebrows will be found to make a marked difference to the appearance of any figure. Water *cosmétique* of a suitable colour is recommended for these, but, if this is unobtainable, burnt cork will make an excellent substitute, its intensity being varied as required.

Finally, there is the real oil-painting of a wax figure. The best paint to use for this purpose is obtained from an artist's colourman, and should be the same as artists use for their pictures. But, as in the process of water-colouring, above described, all the colour must be well stippled in with pumice-powder. As a full range of colours is easily procurable, it is not necessary to limit them severely, and thereby prejudice the whole make-up.

There now arises the question of repairing wax figures because of damage that may arise through the figure being exposed in the window during the hot weather. Although the sun has not been hot enough to melt the figure, it may have been sufficiently warm to cause it to bend slightly. Or possibly the figure may have had a row of beads around the neck, and the sun has perhaps caused each bead to become embedded in the wax, or an ornament of any other kind may have affected it in a similar manner. Sometimes a figure will require to be completely remodelled, but this is not always wise or convenient, from the point of view both of the long period of absence from the window and also on the score of expense. But it can be made quite perfect again if the following method is adopted and is carried out carefully and slowly.

First take a dry chamois leather and a hand dryer, with the dryer play upon the wax, wherever the imperfections may be, until the surrounding wax is rendered slightly soft. Gradually press the soft wax on each side with the chamois leather until the hole or depression is neatly filled in. Then with the leather render the surface perfectly smooth. Continue this until all the depressions are perfectly filled in and the figure will look to all intents and purposes as good as new. The same procedure is adopted in the case of scratches and cracks. Sometimes even a nose or an ear may have to be remodelled. In this case make a casting and model it in wax, but, unless the hairdresser has an aptitude for this class of work it is better to send the model to a wax figure maker, who specializes in such work.

## THE MAKING OF EYELASHES AND EYEBROWS FOR WAX FIGURES

There are four methods of making eyelashes. The first, and one which probably results in the most natural effect, is known as the insertion process, which is carried out as follows. Have some short hair ready

and a *very fine* sewing needle, the eye of which is first rubbed down upon a carborundum stone until the end is rubbed off and the eye of the needle presents a fork-like appearance. Take the short hair in the left hand

## THE ART AND CRAFT OF HAIRDRESSING

and the needle (which should first be inserted in a knotting hook holder) in the right hand. The needle is then held in a clean flame to make it warm and, while it is warm, with the fork end take hold of two or three hairs and press them into the wax, and while the wax is still soft press it back into its proper contour. Continue this process until the finished eyelash is produced, and then with a fine, sharp pair of scissors trim it into shape.

Another method of making eyelashes is to knot them (see Method of Knotting, pages 39 to 41, in Section II, *Postiche*). To make eyelashes by this process, take a convenient length of weaving or sewing silk, and fasten it tightly with pins across a malleable head. Then proceed to knot, taking care to knot very finely and not too closely together. Afterwards, having completed the knotting, pinch the weft with a warm iron and cut to the exact length required. These lashes are then made to adhere to the wax by making the wax warm enough to receive them, or, alternatively, by the use of a small quantity of spirit gum.

A third method is to weave the hairs on two very fine silks, using a weaving frame. (For a typical weaving frame, see Section II, *Postiche*, Fig. 16, page 27.) Press with a warm iron to give the work flatness, and fix the lashes as described above.

Another method is to take a small piece of very fine gauze, cut the gauze to the exact shape of the eyelid, and then make the hair adhere to the gauze by the aid of spirit gum, and trim down to the required shape after fixing. The latter form of eyelash may be manufactured by the yard. Indeed, there are several such brands already on the market.

We now come to the making of eyebrows. The easiest and most perfect way of making these is by the insertion process, as previously described above, but the operator must first and foremost take special care as to the correct and natural tendency of the eyebrows when finished, inasmuch as the hair must lie close to the wax and not stand out as in the case of the eyelashes. To achieve this it will be found easiest to lay the figure down on the table, and insert the hair in a slanting direction, beginning at the end nearest the ears and working gradually towards the portion above the nose. This latter portion should be finished with

great care so as to make a daintily shaped eyebrow, finishing off with a single hair. When this work is finished, trim off all shaggy ends and press the hairs into position with a slightly warm iron.

It is always best to choose the colour of hair desired for permanent use, so that it will be unnecessary to tint it afterwards. Another important point about colouring eyebrows relates to the making-up of a figure that already has good eyebrows. In such a case water *cosmétique* is recommended to colour the existing hair. Dye may be used, but water *cosmétique* is advisable in case it is desired to alter the shade at a subsequent dressing.

If the hair upon the head of the figure is rather thin, add to it as much hair as may be required by the knotting process, as described above for eyelashes. It can be implanted very thickly, the best hair to use being taper wavy hair of suitable length. The reason for using wavy hair instead of straight is that it can be waved and dressed more easily.

While dealing with the technique of inserting hair into the head of the figure, it is necessary to emphasize the importance of first considering how it is desired to dress the hair of the model, because if, for example, it is to be in the pompadour mode, it will be necessary to insert the hair from the front with the hair toward the face, so that, when turned back, it will be a perfect pompadour. Whereas, if it is desired to use a parting, it will be necessary to insert the hair finely for that purpose and to insert it in a slanting direction on either side.

It is necessary now to refer to an important point concerning the kind and quality of hair for making eyelashes and eyebrows. In cases where the hairdresser inserts the eyelashes according to the insertion method described above, probably the best hair is that obtained from the domestic cat, but in those cases where weaving or knotting is resorted to, cat's hair will not be long enough for the purpose. In such cases the hairdresser is recommended to use the points of hair that have just the slightest curl, and afterwards give them the slightest turn with a warm curling iron. In the case of eyebrows, in order to make the hair lie more softly and in a natural clinging manner on to the face, as well as to present a more attractive effect, the same process must be adopted.

## SECTION XIV

### TREATMENTS FOR THE HAIR AND SCALP

THE more advanced types of electrical treatments having passed out of the hands of the average hairdresser, we are really more concerned with the treatments the hairdresser can give his clients

The first and most important, is the treatment of the hair with the correct shampoo. The use of incorrect shampoos is the cause of many hair disorders, so that in dealing with dry and brittle hair, a shampoo containing an ample amount of fats and oils should always be used. De-greasing shampoos should only be used on scalps and hair that have an excess of oil.

The commonest treatment a hairdresser is called upon to give is re-condition treatment, and it is quite safe to say that every head of hair sooner or later requires this treatment, although a large percentage is aggravated by over-steaming or processing in permanent waving, plus the over-stress to which the hair is subjected in these modern days.

The commonest method of this treatment is with one of the many re-conditioning creams that are on the market. Care should be taken in selecting one of known high quality. Then, having placed the gown and towels around the client, the hair is taken in small meshes, such as one would use if permanent waving or tinting, and the re-conditioning cream applied to the scalp and hair of each mesh.

Thus having been completed over the entire head, it is massaged gently with the fingers, the hands being held in a claw-like position, finger tips to scalp, then moving the hands in a circular movement, at the same time opening and closing the fingers.

This should be continued for a little time. The conditioning cream should then be left in contact with the hair for at least 15 minutes, and during this period it is advantageous to place a steam or thermetic helmet on the head.

The hair is then shampooed, preferably with a cream shampoo and set in the usual way.

A similar treatment is one where medicated oils are used in conjunction with a steamer, the method being the same as above.

Also, the above oil and creams can be used in conjunction with the vibro massage machine, which is fully described in the following paragraphs—

#### (a) The Electric Vibrator

The electric vibrator is the best known, and perhaps the most popular form of, mechanical massage. It is employed by a considerable number of hairdressers,

many of whom make a special feature of "Vibro-massage."

The vibrator, which consists of an electrically driven motor so constructed that it sets up a series of intermittent taps, or vibrations, is simple to use and is connected with the main current by means of flex and plug.

The vibrator is usually supplied with six applicators, which are affixed as required, to the nose of the machine by means of a screw thread, and are thus directed on to those parts of the body under treatment.

The applicators comprise One large, and one small spiked rubber brush for use on the scalp, one large rubber pad, and a small rubber bulb for face massage, a rubber sponge pad for use over the softer tissues, and a flat-topped mushroom-like pad made of black wood for use on the harder surfaces of the skin and the body. When used on the scalp the vibrator can be employed as a means of driving in oil applications (as in oil shampoos), or to give the percussion movements in a scalp massage treatment. The machine should be gripped firmly in the right hand, the left hand being free to wield the dressing comb, where necessary, in order to remove tangles. The rubber-spiked applicator should always be used for the scalp.

The vibrator is pushed firmly, but not roughly, so that the rubber spikes penetrate the hair and touch the scalp, and it may be worked in a direction from the forehead towards the nape of the neck, or from the crown of the head outwards in all directions until the whole of the scalp has been covered.

The vibrator must not be allowed to jump or else the hair will be pulled somewhat unpleasantly. Indeed, the operation must be made as pleasant as possible. Many operators advocate a preliminary vibration in the nape of the neck thus. First place the fingers on the spot immediately below the "pole" of the neck and then run the vibrator along the fingers and over their tips, just touching the client's neck. This allows the vibrations to enter the body, and the head is prepared for the stimulating sensation to follow.

When used on the face, the vibrator should be employed after a shave, which has been followed immediately by a hot towel application. The vibrator is then used either directly on to the bare flesh, with perhaps a light touch of massage cream, or over cotton pads. Immediately the hot towel has been removed, a thin piece of absorbent cotton-wool (usually sold in rolls of flat wool) about 4 in. square is placed on the face and the vibrator applied over it. The cotton-wool

## THE ART AND CRAFT OF HAIRDRESSING

may first be damped with a diluted solution of witch hazel, this is a valuable hint and one to be highly recommended

The rubber sponge applicator may be used over the cotton-wool, but it is apt to cling if used on the bare flesh, especially if the skin is loose or baggy

The vibrator should follow the same route over the face, as advised in Section XVII for Face Massage. If the client has false teeth, care must be taken not to dislodge them by clumsy movements of the machine. When using the vibrator on the sides of the nose, the side not being massaged should be protected by the operator's thumb, otherwise the vibrations over the cartilage of the nose may be unpleasant, and will invariably cause the client to sneeze

After use the applicators should immediately be thoroughly cleansed in soap and hot water, and then sterilized by dipping in a solution of formaldehyde (3 oz to 2 qt of water)

### (b) Electric Reducers

These are really specially constructed electric vibrators, and are much used in beauty parlours. The efficacy of these so-called reducers is a matter much in question, and they should only be employed in certain definite cases, and, except for minor obesity, only on medical advice (See Section XVII, pages 560 to 563, Obesity)

### (c) The Switchboard

The switchboard is indispensable to the up-to-date and efficient hairdresser, beauty culturist, and trichologist

The switchboard is attached to the main current by means of flex and plug. The principal purpose of the switchboard is the production of Faradic and galvanic current (All up-to-date switchboards are equipped so that both these forms of electricity can be obtained)

It is necessary now to indicate in a brief manner the uses of these two forms of electricity—

### (d) Faradism

Faradism is an "induced" current, i.e. induced by magnetization, and is characterized as interrupted current. It was discovered by Faraday—hence its name—and opened the way for such epoch-making inventions as the dynamo and telephone. There is less danger in its use than in galvanism, which may blister the skin if applied for any length of time, and, although Faradism has no chemical action on the tissues, it is excellent for scalp and facial massage. Acting through the nerves upon the muscular tissue, it draws from the muscles the blood and lymph during contraction, and when these fluids return they take with them more blood. Faradism, however, only

causes muscular contraction through the nerves, corresponding with the make and break of the current

Faradism is applied by giving the client the carbon electrode to hold. Carbon electrodes are safer and cleaner than metal. The other, the wrist electrode, is clasped around the operator's wrist. Both electrodes are first dipped in a salt-water solution, the carbon being first completely wrapped in a piece of gauze. The operator places his finger-tips upon the client, and thus contact is at once made

Varying strengths are used, according to what region is being massaged. Usually, only weak strengths are used for the forehead, lips, and chin, especially when gold- or metal-stopped teeth are present. All other parts generally support stronger strength, varying according to the sensibility of the client. To use Faradism properly, a knowledge of the nerves of the scalp, face, and neck is essential (See Section XV, Trichology, Nerves of the Head, pages 482 and 483)

### (e) Galvanism

Galvanism is a "constant" current, and derives its name from Professor Galvani, of Bologna, Italy. He commenced his experiments—which led to galvanism—through his wife pointing out to him that whenever she touched some frogs' legs—which we are told were hanging on a zinc hook in the kitchen—with a steel knife the legs twitched. The scientific explanation of the phenomenon is that the frogs' muscles constituted a "simple" cell in which were collected two acid solutions coming from two dissimilar metals, and which together generated a current sufficiently strong to cause muscular contraction

Galvanism has two poles—a negative and a positive—and as these two have very different actions it is essential that the correct pole be used

Three ways of testing for polarity are indicated as follows: (1) By means of litmus paper—a paper coloured with a certain dye which turns red in contact with acids. (2) By a pole-finding, white, absorbent paper, impregnated with phenol-phthalein, which turns red in contact with an alkali. (3) By hot salt water. In the latter case the connections are dropped into the water—but must not, of course, touch one another—the current is turned on, and the tip around which air bubbles form is the *negative* pole

The uses and reaction of the opposite poles are as follows—

**Negative Pole (Alkaline Reaction)** Softens, stimulates, and dissolves. It is used for ionic medication—the forcing of acids into the tissues—and for electrolysis, and the removal of superfluous hair. It has a moistening effect upon the skin, and for that reason is used in cleansing the skin in cases of blackheads, acne, etc. (See Section XVII, Beauty Culture)

**Positive Pole (Acid Reaction).** Soothes pain and

## TREATMENTS FOR THE HAIR AND SCALP

allays irritation. If it were to be used for electrolysis, which is inadvisable, it would produce a black spot by decomposition of the needle. It has a drying and hardening effect upon the skin, due to the acids which form in its neighbourhood, and should be used to finish a massage treatment where this effect is desired. It may also be used on coarse-pored skin, flabby skin, and in acne treatments. (See Section XVII, Beauty Culture.)

### (f) Electric Vapour Baths

Electric vapour baths are frequently employed by the beauty specialist for cleansing the skin. Usually, the apparatus is provided with a gas-heater, by which means the steam vapour is produced. The face is exposed to the action of the steam, the client placing head and face within the bath cabinet, which is provided with a helmet and has glass sides. Blue or/and red lights are attached to the inside of the bath so that a dual treatment, vapour and light, is thus provided. The steam opens the pores of the skin and exudes impurities, leaving it velvety in texture, cleanly in feeling, and of healthy appearance. The lights are specially constructed, having patent coated filaments. The blue light has a slightly irritating effect upon the skin, but a sedative action on the nerves, producing a feeling of vigour in the client. The blue light is antiseptic, and may be used in the treatment of acne, psoriasis, and mild forms of eczema.

The red light is used for driving oil or cream into the tissues. It has no chemical action unless applied directly to the bare skin. The hairdresser and beauty specialist is warned that in some vapour bath models, as well as with some so-called radiant lamps, the lamps are merely ordinary electric bulbs with coloured glass, and are, therefore, of no therapeutic value, the coloured lights being an imposition for the purpose of deluding credulous operators and clients, and must be regarded as a form of ornamental quackery.

### (g) High-frequency Generators

This form of electro-therapeutics has become most popular of late years, and would seem to belong especially to the business of the hairdresser, beauty specialist, and trichologist, one or more machines being found in the majority of such establishments.

The high-frequency generator is often labelled "violet ray" generator, and this, in conjunction with the fact that it gives a purple-coloured ray, has given rise to the popular, yet erroneous, idea that high frequency electrodes give ultra-violet rays. It must be understood at the outset that there is only one real violet ray, and that is *the ultra-violet ray or Finsen arc light*. Erroneous notions are difficult to eradicate, and it is feared that many operators, to say nothing of

credulous clients, still subscribe to the violet ray misnomer. The term "violet ray," as applied to high frequency, undoubtedly originated as a not too scrupulous advertising slogan, and the purple colour further upheld the error. The misuse of the term "violet ray" invites the charge of charlatanism and quackery, a charge often, may it be said, unfairly levelled against the beauty specialist. It is important, therefore, that the student should properly appreciate the distinction between the two forms of treatment.

Electricity can be generated roughly in two distinct ways. If it flows in one direction only it is termed direct current, while if it periodically changes its direction backwards and forwards in the conductors it is termed alternating current. Voltaic or Galvanic currents, that is to say, currents generated by electric batteries, the current generated by a d.c. dynamo and the current flowing from the hot filament of a wireless valve are all direct or unidirectional currents. The current in condenser discharges, lightning discharges, magneto sparks, the currents in a high-frequency transformer, and the currents in a wireless aerial and in dynamos which are not fitted with commutators, are all alternating currents, usually shortened to a.c.

When a current flows through a conductor there spreads out in the space surrounding a field of energy called lines of force. They are invisible, though their presence can be demonstrated with certain apparatus. As long as the current is steady these lines of force remain constant. As soon as the current is switched off these lines shrink back into the conductor with the speed of light. When the current is switched on again they shoot out again with the same terrific speed. If in shrinking or expanding they strike or cut another conductor, they induce an electrical pressure in it so that a current could be obtained from it. This is the principle of the electromagnetic transformer, of the Faradic coil and the high-frequency generator.

A current is allowed to flow through a coil consisting of a number of turns of wire. As long as this current is flowing the coil is surrounded by lines of force. To concentrate and increase these lines of force, a bundle of soft iron wires is placed in the middle of the coil. The pressure of the electricity in the coil is known as its voltage. Now wound round this first or primary coil is another coil, which naturally the lines of force have to cut or pass through. If the current in the primary coil is suddenly stopped, the lines shrink into the coil and, in doing so, induce a voltage or electric pressure in the second or secondary coil. Also when the current in the primary is again suddenly switched on the lines all expand outwards again and cut the secondary once more. This induces



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another surge of electricity in the secondary, but this time in the opposite direction. Thus in the secondary coil an alternating current is induced by the rapid

so that it flies away from the contact. This breaks the circuit and the current ceases to flow. The bundle loses its magnetism and the spring falls back and touches the contact, and the current flows again. Thus the process continues and the circuit is rapidly interrupted.

Unfortunately, however, if the circuit were left like this, it would not function well, since the voltage induced in the primary itself would cause a spark to jump across the contact to the spring so that the contact would burn away, the current would not be rapidly interrupted and the lines would not shrink quickly enough. Again, when the spring swung back to make contact, the self-inductance of the primary would impede the flow of the current and the lines would not expand quickly enough. So the impedance of the primary is neutralized by a condenser placed so that it is connected between the spring and contact. A condenser consists of

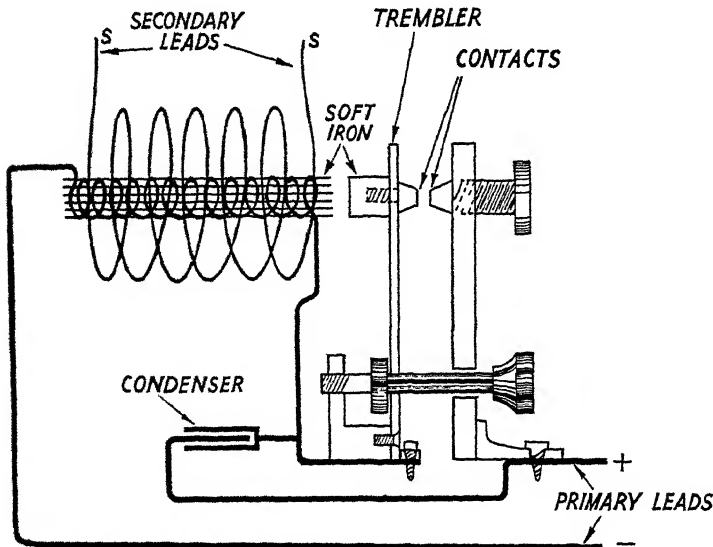


FIG 503 FARADIC COIL

breaking and making of a direct current in the primary.

If there were the same number of turns of wire in each coil there would be the same voltage in each coil. If there are a thousand times more turns of wire in the secondary than in the primary the voltage in the secondary will be a thousand times as much as in the primary, though the actual amount of current would only be a thousandth. Thus if a few turns of thick wire are surrounded by hundreds of thousands of turns of fine wire, this apparatus would induce hundreds of thousands of volts in the secondary from a few volts in the primary. The wires would have to be very well insulated to stand up to these high induced voltages.

In order to make and break the circuit rapidly, the principle of the electric bell is used to do it automatically. The bundle of soft iron wires becomes magnetized as the current flows through the primary coil, so opposite the end of the bundle a springy piece of metal with a piece of soft iron on it is placed. Behind the spring is a contact point touching the spring. The current is

arranged so that it flows through the contact to the spring and from the spring to the coil. As soon as the current flows, the bundle of wire attracts the spring

many sheets of metal foil separated by an insulating layer of waxed paper or mica. Every alternate leaf of foil is connected together and every other alternate

### CIRCUIT DIAG<sup>m</sup> FOR HIGH FREQUENCY GENERATOR

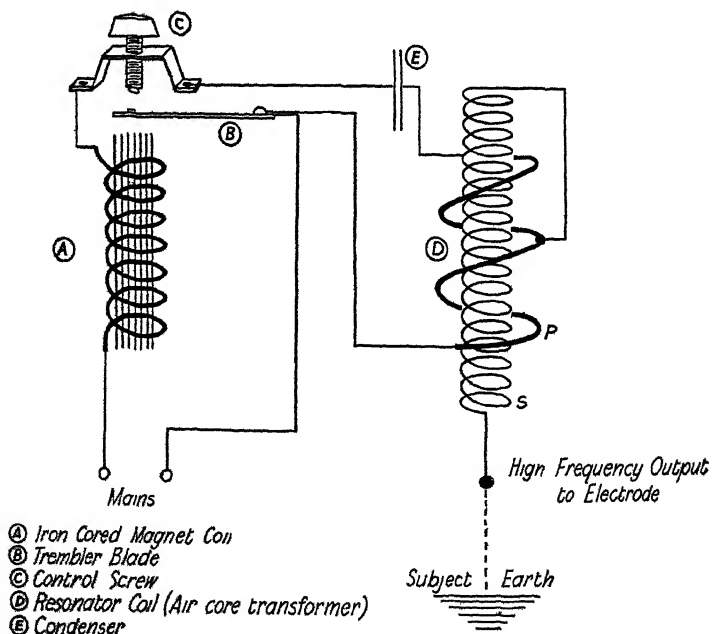


FIG 504

leaf is connected together also to another wire, so that the condenser consists of two sets of foils interleaved with separating sheets of insulator, one set being

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connected to the spring and the other set connected to the contact point. The effect of this is that as the current is broken the high primary induced voltage charges the condenser and this charge immediately rebounds and wipes out or neutralizes the lines of force so that they shrink at a terrific speed. This induces a very high voltage in the secondary. When the current in the primary, however, is made, the condenser does not act, since it is not charged up greatly. This therefore means that the secondary voltage is not high at this point. Hence, unless the secondary circuit is closed or the spark gap is very small in the secondary circuit, the secondary current is intermittent uni-directional or direct current. This is the Faradic coil used for Faradic treatment, where often a mechanical apparatus is used to interrupt the current at a slow rate. When the circuit is closed, the current becomes alternating, and by special means it can be made to build up gradually and die down gradually, when it is known as sinusoidal current and is used for special medical treatment where the Faradic current with its sudden alternations would be too painful.

Now, if the frequency of interruption is made very great, the alternating current changes its direction so quickly that it has no time to produce those chemical and physical changes in the body which result in our experiencing pain. Thus, by means of trembler springs which vibrate very rapidly, say as much as 15,000 to 20,000 times a second, the frequency of the secondary can be made very high indeed, but to remove all risk of pain the secondary coil is connected to the primary of another coil known as the resonator and contained in the electrode handle. In the first secondary circuit are placed a spark gap and a condenser. The spark jumping across this gap in conjunction with the condenser has the effect of producing an oscillatory surge of current in the primary of the resonator. The resonator has a secondary coil of its own which once again steps up the voltage so that the voltage in the secondary of the resonator may be several hundred thousand volts at a terrifically high frequency. Of course, the current is correspondingly small. These high-frequency currents will make a vacuum tube glow. Since the ordinary vacuum tube glows violet, the treatment has been called *violet ray* treatment. This is obviously a misnomer, since if the residual gas in the tube were neon, the gas would glow red instead of violet.

The frequency having been raised so high, the body does not feel any painful sensations except a slight sensation of warmth. The passage of this current through air generates ozone, a powerful antiseptic form of oxygen and certain strongly smelling nitric oxides. There is also a powerful stimulating effect upon the nerves when this current is used. If the

high-frequency machine is made in such a way that its voltage is in the region of 2000 V or 3000 V instead of 100,000 V or more, much more powerful currents are obtained with amperages ranging to five amperes. Still nothing is felt except the increased temperature. This form of high frequency is known as "diathermy." Its chief use is to produce localized heat in the tissues of the body in order to increase circulation of the blood and to stimulate tissue repair. It is therefore the best-known method for producing hyperaemia in any part of the body and, in fact, it can be used for burning tissue right away. Its action can be so localized that it can be used for delicate brain surgery equally well as for burning away tonsils. For this reason it has received the sensational name of "the radio knife."

To explain the heating action of high-frequency currents is not easy, since it can be shown that in a true conductor the currents cannot penetrate below the surface more than a fraction of a millimetre. Hence the human body must be regarded not as a true conductor, but as an insulator penetrated by millions of conducting channels. If this is so, it would account for the lack of pain felt during treatment. For pain to be felt the currents must penetrate the nerve fibres themselves where the tissue is conductive, the outer layers of the nerves being fatty, they could be regarded as insulators. Hence the high-frequency current, though it might truly flow along the length of the nerve, would not penetrate deeply enough into the nerve to affect the substances within. The same would be true of the blood-vessels. The current would not penetrate beyond a very small depth into the blood stream itself, but would confine itself to that layer near the insulating fibrous tissue itself. D'Arsonval, of the Paris Académie des Sciences, has suggested that the heating effects are produced, not by the high-frequency currents themselves which travel over the surface, but by the eddy currents which are induced internally as the high-frequency currents flow over the surface. This, too, seems a very feasible explanation, since it dispenses with the necessity for regarding the human body as a kind of insulating sponge permeated with conducting channels. We personally regard the D'Arsonval theory as the sounder of the two.

It is already known that extremely high-frequency currents of great amperage will produce uncomfortable sensations of heat in the body even when not in contact with any of the leads. In fact, in certain short-wave wireless stations where high-power high-frequency currents are generated by valves, the operatives are not allowed to approach the valves when they are working. McLennan and Burton, of Toronto, while investigating the heating effects of high-frequency electromagnetic radiations, showed

## THE ART AND CRAFT OF HAIRDRESSING

that there is a maximum heating effect connected by a simple law with the frequency in any substance whose conductivity and powers of insulation are



FIG 505 A PORTABLE HIGH-FREQUENCY MACHINE  
By courtesy of Messrs I. Calote, Ltd

known. For dilute solutions like blood, the law is  $2c/nD = 1$ , where  $c$  is the specific conductivity of the solution,  $D$  is the dielectric constant or coefficient of insulation, and  $n$  is the frequency of the current. Thus it seems certain that the heating effect depends upon the frequency for different tissues, and that it is caused by eddy currents and electromagnetic waves that are actually radiated through the body, like wireless waves, from the currents travelling over the skin.

The low vacuum tube of high frequency gives a soft, purple-coloured ray, a phenomenon that has

been exploited by the charlatan, or, maybe, innocently by the ignorant operator.

The high-frequency apparatus is usually enclosed in a compact portable case, but may be obtained as a pedestal cabinet, with flex and plug for attaching to the main current. With the generator is supplied at least four electrodes, viz a glass pear-bulb for use on the face, a glass comb for use on the scalp, a glass prong for use on the neck or limbs, and a metal saturator. There may also, in addition, be included an inhaler for use in the nasal passages, and a chain-mail for use over large or special areas. In the more extensive sets there may also be included extra electrodes, specially designed in glass or metal for use in particular treatments. The special uses of these are always indicated in the directions supplied by the manufacturers. There should also be included a terminal for cauterizing, and this may be used with the aid of a heated platinum needle for the eradication of warts, moles, and similar extraneous growths. A word of warning is necessary with regard to the so-called "inhaler." Great care must be exercised in its use, as irreparable harm may be done by any one other than a qualified medical man attempting to treat an ailment of the mucous membrane of the nose. Much value has been attributed to the "ozone" given off by the high frequency discharges. Special claims as to the efficacy of this so-called ozone must, however, be accepted with great reservation. The "ozone" is often nitrogen peroxide, and the nitrous-oxide given off has no therapeutic value in itself, and but very little when in combination with the oxygen of the atmosphere. Therefore, the hairdresser and beauty specialist will be wise to employ the inhaler very infrequently, if at all, because of the grave danger attending any such treatment upon the sensitive membranes of the nose and throat.

### APPLICATION AND VALUE OF HIGH FREQUENCY

Skilfully employed, high frequency may be of inestimable value in scalp and facial treatments. On the scalp it helps to eradicate dandruff, arrests falling hair, and rejuvenates in cases of alopecia. It is also antiseptic in its action, the ray discharge acting as a powerful germicidal agent.

There are two methods of giving scalp and facial treatments with the high-frequency apparatus. One is the direct and the other is the indirect. The direct method consists of passing the electrode backwards and forwards until the whole scalp has been covered and treated. The indirect treatment is given by allowing the client to hold the metal electrode in one hand, and the operator will then do the massaging and draw the current up to the scalp by means of the fingers of both hands.

High frequency may also be applied through a towel laid over the scalp, this causes a short spark. Better than this, however, is the use of the comb electrode, which enables a contact with every hair to be made, revitalizing it and encouraging new life. This occurs because the ray has a direct action on the tiny nerves and blood-vessels, stimulating them and forcing them to perform their proper function of distributing the necessary nutriment to the hair.

Details of application and instruction will be given presently, but a few preliminary words are here necessary, first, as to the different forms of high frequency which can be applied, and, secondly, as to their different actions upon the scalp or skin.

Local applications of high frequency vacuum

## TREATMENTS FOR THE HAIR AND SCALP

electrodes have proved very useful in some cases of eczema-seborrhoea (if applied after the scales and inflammation have been cleared), alopecia and alopecia areata, acne, and some forms of ulceration. The two main points to consider are, first, to produce hyperaemia, which, in turn, increases the phagocytes, and brings into play other natural defences of the body. The heat production of skin is stimulated, the sympathetic nerves controlling the vasomotor system are also stimulated, the excretion of carbon-dioxide is increased where full high frequency treatment is given. The current also causes dilation of the capillaries, and an application to the back of the neck and around the throat will act as a tonic.

To produce hyperaemia at its best, the operator must keep the glass vacuum electrode on to the skin, but when deeper penetration is necessary and excitants are indicated, then it is better to hold the electrode a little distance away, so that the sparks just give contact with the skin.

Another form of applying high frequency is by auto-condensation. This method is extremely useful in some cases, when it is desired to have a ready absorption of a drug, such as iodine, into the skin. The solution is swabbed on to the skin, then a lint bandage, made wet, is placed over the part to be treated. A metal plate, connected with the auto-condensation terminal, is placed upon the wet lint, the glass or metal electrode is held by the client or placed in some suitable position, and the current is gently turned on. As the current flows it produces warmth and increased circulation under the auto-condensation pad, and these favour ready absorption of the drug and also

help the skin to eliminate toxic matter by causing extra perspiration.

Another method of giving high frequency is by allowing the client to become charged by holding the electrode, the operator massaging with his hands. This produces a very pleasant effect on the head or on the body.

### Warning and Safeguards

Never use a spirituous solution on the head, face, or body before employing high frequency, or if spirit must be used, then do not apply high frequency until the spirit has been well rubbed off or the client has been thoroughly fanned. Many accidents have happened through neglect to observe this precaution. Remember that a live spark and a highly volatile spirit are being used.

When using any kind of electricity upon the client, it is essential that the massage chair should be insulated, cork or rubber mats being indicated as safeguards. Earth currents may reach the client unless care is exercised. A wet floor after a shampoo or close proximity to metal fittings, gas or water pipes, may cause an unpleasant shock, indeed, several hairdressers have been sued in the courts for damages because of shocks received through inattention to such details.

It is essential that all electrodes should be thoroughly cleansed and sterilized after use. After washing in soap and water they should be immersed in a solution of formaldehyde (3 oz. to 2 qt. water), the metal brushes or electrodes will have to be polished afterwards and powdered, whitening is recommended as best for this purpose.

## THE PRACTICE OF HIGH FREQUENCY

Research and experiments with electricity as a *materia-medica* have produced sufficient evidence to place beyond any reasonable doubt the possibility of curing certain diseases by its aid. Undoubtedly, this fact applies to diseases of the hair and scalp, thus hairdressers should advisedly interest themselves in this highly important subject with a view to its adoption and application.

The use of high-frequency current for medical treatment grew from the work of Apostoli on the Faradic treatment in obstetrics and the later work of D'Arsonval.

The effects of Faradic treatment, of course, are deeper and largely confined to the nerves and muscles, whilst the high-frequency current obtains a great deal of its value from its local heating effects. It was only comparatively recently that the very heavy and elaborate high-frequency machines used by the specialists in the medical profession were reduced

to dimensions where they could be used by the hairdresser and in the home. The somewhat spectacular appearance of the treatment and the novelty attaching to the use of large electric sparks gave rise to a number of "quack" theories, and for a time all sorts of absurd claims were made for this system of treatment.

At one time popular writings almost raised the high-frequency machine to the dignity of a panacea. In consequence numbers of manufacturers produced instruments which were fundamentally similar to the ordinary high-frequency machine as described in this book, and they gave to these machines names which corresponded with the exaggerated claims which were being made for the treatment.

The use of the words "violet ray," for instance, grew from the semi-magical appearance of the treatment and the growing belief that the remedy for all ills was to be found in ray treatments.

## THE ART AND CRAFT OF HAIRDRESSING

The hairdresser need not concern himself with any of the extensive claims which are made for general high-frequency treatment, and, indeed, in certain parts of Great Britain the use of the machine is restricted entirely to facial and scalp massage or beauty treatment. The treatment which the hairdresser should know is consequently only a part of a complete therapy or general treatment, and it must, therefore, not be expected that the high-frequency machine by itself will entirely remedy the numerous scalp and facial disorders upon which it is brought to bear. It must be remembered always that side by side with the actual electric manipulation of the scalp and face there must be a general treatment of exercise, diet, etc., as suggested by the symptoms of the trouble which the hairdresser is attacking.

### Electrodes and Conveyors

Electrodes are composed of glass, also metal saturators may be used to convey the electricity so transformed to those parts of the anatomy that require treatment. One method during treatment is by using the glass electrodes usually supplied with the machines, of which the flat surface bulb and the comb are most useful, and which deliver the current to affected parts. Another method is to insert into the handle a steel connector (metal saturator) which is held in the hand of the client. The current in this instance passes through the client from the hand, and out at the affected parts, and is thus caught by the finger-tips of the operator, who, when contact is made, feels the current tingling his fingers in exactly the same way as the client does.

Operators of high-frequency machines should make themselves thoroughly acquainted with all parts essential to the skilful handling of the machine during the giving of treatment. It is not, however, essential that one should know how to take the apparatus to pieces and reassemble it again (useful though that knowledge may be), but merely to understand the method of attachment, detachment, and application, and also to know how small repairs may be carried out. It is advisable to bear in mind that the current, although it can be insulated to some extent, cannot be rendered entirely foolproof, it is attracted in a lesser or greater degree by almost every substance.

For example, the electrode cord or flex is covered by an insulated substance, and is substantially proof against other current. Should, however, this cord make contact with the emanations of the body, then a slight tingling effect will be felt at the point of contact. Should contact of this kind be kept up the insulation would in time entirely break down, and a heavy spark will break through. Metal attracts the

current as a magnet attracts steel, therefore, should the cord or flex come in contact with metal, electrical energy will become concentrated at that point. It is, therefore, highly desirable, as a means of protection during the treatments, to place rubber mats under the client's feet and to insulate iron footstools, water pipes, etc., and also to take especial care that the client cannot touch any metal fittings. During the treatment, provided the above precautions have been taken, the only part of the machine apt to cause sparking is the cord. By using a little care and skilful judgment it is possible to obviate inadvertent sparking. There is, however, sometimes at the point of connection of the holder, where the glass electrode is inserted, a slight sparking, mainly caused through the glass electrode having been loosely inserted. But this sparking is so small as to be practically harmless. Probably it is good for the operator to experience and become accustomed to the phenomena of sparking, so that should the operator inadvertently get sparked while giving treatment the client will not become unduly alarmed.

### Use and Abuse

At this stage a few remarks are applicable to those who are new to the intricacies of high frequency, and who wish to make an impression on clients. Great folly and no small amount of ignorance are obviously shown, for example, by lifting the electrode and "sparking" at the client, under the mistaken idea that the lengthened spark is efficacious in effect to the treatment. Many operators do this to impress the client, and maybe hope to make him realize that he is getting great benefit from such spectacular application. As a matter of fact this is so much nonsense, and savours of the charlatan. The correct procedure when administering high frequency is to keep the flat, or the comb electrode, firmly on the surface of the head or body of the client. The attempt to produce short sparks under the impression that the curative properties of high frequency are thereby enhanced, is not supported by experience. The only time when sparks should be produced (and here knowledge of the sensitive nature of a client is necessary) is during the later stages of treatment. The student must avoid any ostentatious action in the nature of shock tactics.

Particular notice should be taken of the client during the treatment, as many people cannot stand too strong an application. Again, some clients are what is termed hypersensitive, with such people and especially those getting on in years, great care must be exercised by giving milder amounts of electric current, and also for shorter periods. On the other hand, some clients can stand an astonishing amount of current, and the treatment may be extended accordingly.

Especial care should be taken to give the client only



## TREATMENTS FOR THE HAIR AND SCALP

just the amount of current which renders the treatment pleasant. It is unnecessary to turn on very strong current, moreover, the exercise of moderation in the use of the current gives better results, particularly so from the point of view of comfort. Often, by ignoring this cardinal point, clients are lost, and consequently they deprecate the use of high frequency treatment to others. It is essential before giving treatments to the scalp or body to ensure that the surface is thoroughly dry, as any dampness has the effect of retarding the spark jumping. Shampooing, which is sometimes necessary, should be carried out *after* treatment, and is especially valuable as a means of removing the odour given off by the electric current.

### Benefit to the Operator

Does the operator derive any material benefit during the giving of treatments? Yes, especially where this work is being constantly done. The nervous system, blood channels, and tissues of the skin are energized by the electricity absorbed by the operator's body in the frequent contacts, precisely as is the client benefited, so is the operator. It is known that those who had been ailing and in an anaemic condition prior to their engaging in this phase of work have become physically stronger, and better able to concentrate. Naturally, a great benefit results when the metal saturator is being held in the client's hands and the operator is absorbing the current through the finger-tips (See Fig. 507).

Due care should be used in the purchasing of high frequency machines. They should be obtained only through reputable houses who will guarantee the instrument bought. Most instruments can now be supplied with generators of a universal standard of working, that is to say, independent of whether the electric main current supply is direct or alternating, thus, the adaptability of machines, irrespective of voltage, is secured, again, the fact that a transformer is built in the instrument offers a distinct advantage in those cases where clients are operated upon in their own homes.

### Therapeutic Purposes

Quite properly, the hairdressing operator should confine his activities to the skin and hair for the creation of health and beauty. It must not be imagined that high frequency treatment is a remedy in all cases of falling hair, or in all skin diseases. Many cases of hair and skin treatment must be considered in relation to medical treatment, such as in the case of hair falling out after influenza and kindred conditions, which are due to the system being deranged and the vitality being depressed by mental and physical

causes. It is advisable to suggest judiciously to clients suffering from such complaints that they should visit the doctor for advice.

The potent part of the treatment that concerns operators must be the circulation of the blood to the head and face. The arterial course of blood to the face and frontal part of the head passes across the jaw-bone at approximately 1 in. from the angle of the jaw, then branches off and supplies the nose and mouth, proceeding along the front of the ear, and thence to the forehead. The channels carrying blood to the back of the head follow through at a point at the back of the ear, there supplying the rear part of the scalp. Most of the hair diseases the operator is called upon to treat are in the main attributable to improper circulation, hence the efficacy of high frequency treatment as a method of cure.

High frequency current, as diffused by these instruments, has distinct healing properties. For example, take the use of the vacuum glass electrode (No. 1), the flat bulb surface applicator, which is employed for head, face, and body treatments. The rapidity of the frequency action produces a vibratory impact which is far superior to the ordinary vibrator impacts. Concurrent with the vibratory action is a successive shower of fine sparks, which penetrate into the tissues. Again, an appreciable amount of heat is diffused and is driven deeply into the tissues. The curative value of such heat on tired and debilitated nerve centres is undeniable. Lastly, an odour (ozone) is generated, which, being a powerful germicide, contributes somewhat to the healing results of the treatment. Thus it will be found that the skin, being energetically assailed by these mediums, which are carried beneath the surface, destroying the germs which are so injurious to the growth of the hair, the glands, ducts, and tissues, is appreciably benefited.

The method of treatment employed for getting rid of dandruff and its allied diseases is to rub the vacuum glass electrode (No. 1) over the scalp for a period of seven minutes, which is usually long enough to be effective. The time may, however, be extended according to conditions found to be prevailing at the time of the treatment. The comb electrode (No. 3) should be used in conjunction with the above applicator, as shown in Fig. 506. The heat and vibration generated by the current causes the blood to flow more freely to the scalp. The capillaries, sebaceous glands, and ducts are enabled better to function, carrying off waste matter, re-vitalizing the new cells, causing the sweat glands to work freely, and thus paving the way to a cure. In treatment where pimples, blackheads, or hard lumps exist, the method is to move the vacuum electrode in a series of circles, concentrated mainly on the area of the trouble (see Fig. 509).



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following the electrical treatment by hand massage and pinching the skin with the fingers, or, better still, using cotton-wool, steeped in an astringent solution, on the finger-tips

The cautery electrode (also known as a fulgurator) is used to remove warts, moles, scars, and other unnatural growths. The process of eliminating warts is by concentrating on their roots, using the cautery electrode, thus causing disintegration, and destroying the cells of the growth completely, usually with no subsequent recurrence (See Fig 510). Due observance of the precise nature of the wart should be noted, as, in the case of obdurate ones, frequent treatment will be necessitated.

### Alopecia Areata

The method of application for alopecia areata during the first two stages of the treatment is by using the vacuum electrode on a medium current. After the second treatment the strength of the current is increased, using the vacuum surface electrode and the comb electrode. In the subsequent stages, use the metal saturator, which is held by the client, the affected parts are massaged with the finger-tips. Finally, providing the client can stand the stronger current, place a dry towel round the head, as shown in Fig 508, and place the saturator in the client's hand, taking care to see the client holds it tightly, and does not let go until the current is turned off. Then take a metal comb and pass it lightly over the towel, drawing the sparks outwards, by these means the operator will intensify the dosage of current. The treatment of alopecia areata is one of the most tedious treatments to undertake, and probably it will extend over many months, according to the condition of the client's scalp. For the first two treatments the client should be given only two periods of three minutes' duration. Succeeding treatments are lengthened until seven minutes' duration is reached, which will be found subsequently to be quite ample, and generally efficacious.

### Electrodes

The electrodes required for general use in salons are known by the following names. It is inadvisable to quote the exact numbers of the electrodes in the

catalogues, as these vary according to the various manufacturers.

The electrodes are a flat bulb surface applicator (for head, face, and body tonic treatment), metal saturator (for general tonic treatments), comb (for all scalp treatments), fulgurator or cautery electrode (for warts, corns, scars, etc.), breast developer (the treatment has a wonderful effect on the poise of the breast, so that for social and evening wear the *décolleté* is considerably enhanced), face massage electrode used in beauty treatment for lines around the eyes, blemishes, etc., glass ozone inhaler (a complete ozone generating unit), roller electrode, used for treatment of obesity, massage, face-lifting, etc.

The above-named are practically all that will be needed for ordinary salon use. The full range of electrodes, however, number from forty-four to sixty-six, inclusive of medical and dental electrodes.

### General Procedure

The mode of procedure in applications during treatments is similar to that employed in ordinary massage. A rotary action when using the vacuum glass electrodes and the comb is advised. The movements in all scalp treatments should commence on the crown, and should be continued outwards with increased dimensions, making a circle of the entire head, and working downwards and towards the forehead. On the face a rotary movement similar to that used in facial massage is required. (See Figs 509 and 510.) But the circles will necessarily be made at a slower rate of movement than for ordinary massage, owing to the powerful suction or adherence of the electrodes to the skin. Hasty movements may cause injury and discomfort to the client, and must therefore be avoided.

Due care must be observed during treatments to avoid direct application to the eyeball, the base of the nose, the chin-bone, right and left extreme temple bones, and the ear-tips. The ears should be particularly avoided owing to the extreme sensitiveness of these organs. It is important, when placing the vacuum electrodes on the skin, for the operator to place a finger on the electrode until contact is made, thereby minimizing the risk of shock when the actual contact is made.

## ELECTRICAL TREATMENTS

The uses of electricity are manifold, its value as a source of light and power is patent to all. Electricity applied to industry and commerce has wrought wonderful changes in various manufactures, it has speeded up machinery, and has given a tremendous

impetus to scientific progress. As a luminary, both indoors and outdoors, it has "turned night into day", as a radiative it provides warmth and comfort, furthermore, whether used as a luminary or as a radiative, it is free from dirt, grease, and odour.

FIG 506

When using the comb electrode on the scalp it is useful also to lift the hair with a vulcanite comb as otherwise the hair tends to knit together and retard the progress of the comb electrode



FIG 507

Sliding the head being massaged with the finger tips while the comb holds the saturator

FIG. 508

Showing advanced treatment for strengthening the hair. The head is covered with a linen towel and the client holds the saturator. The operator combs over the towel with a metal comb



FIG 509

Showing the flat surface electrode being worked to the left during face massage

FIG 510

Showing fulgurator, or cautery electrode disintegrating a wart



FIG. 511

Showing throat electrode in use after a mud pack treatment

# THE ART AND CRAFT OF HAIRDRESSING

## ELECTRICITY AND ITS USES IN TRICHOLOGY, BEAUTY CULTURE, AND HAIRDRESSING

Whilst the hairdressing and beauty specialist doubtless appreciates the value of electricity because it gives light and heat to his establishment, we are not here concerned merely with electrical fittings, nor with electric lighting and heating as it is generally understood. The purpose of this section is to instruct the student in electricity and its uses in trichology, beauty culture, and hairdressing. The science of electro-therapeutics is one that deals with the treatment and cure of various disorders and diseases by means of some form of electrical application either directly as, for example, in galvanism and radiation, or indirectly, as in mechanical massage, etc.

Electricity is elusive in that it is still without a clear definition, but what is known is that it is present in every substance—water, air, earth, man, animals, and all other forms of life. Its presence is connoted as a kind of fluid which is not apparent until disturbed. When disturbed the phenomenon becomes either

static-electricity (manifest but standing still), or current-electricity (in motion). Electricity, then, is a peculiar condition of the molecules of a body, or bodies, or of the ether surrounding them. There are three ways of producing or developing electricity, viz —

- 1 By friction, as in the case of vigorous rubbing of dry cloth upon amber (Greek *elektron*—amber, hence the word electricity)

- 2 By chemical action, as in the case of a galvanic battery

- 3 By magnetism or induction, as in the case of the Faradic current and dynamos (electro-magnetic unit of capacity)

Electricity is manifested in two apparently opposite conditions, i.e. (a) positive, or vitreous, (b) negative, or resinous. These conditions, according to the latest authorities, must be regarded as differing only in potentiality rather than as fundamental opposites.

## ELECTRICAL APPARATUS USED IN HAIRDRESSING AND BEAUTY CULTURE

Thanks to scientific discovery and progress, there are now many and varied electrical appliances that the hairdresser and beauty culturist may bring to his aid, both in the ordinary course of salon work and in the treatment and cure of disease. Thanks also to a beneficent local authority, or to a private enterprise electrical undertaking, the hairdresser is able to obtain a supply of electric current direct from the main, thereby being saved the trouble and extra expense of producing his own current. Given the appropriate apparatus, plus a flex and a plug, the electrical treatment is ready. The enterprising manufacturer usually provides the necessary information as to voltages, nature of current to be used, etc. All that remains is that the operator shall become efficient in the use of the various apparatus, and be well informed as to when, and why, a particular course of treatment should be employed.

The various, yet principal, electrical appliances may be briefly set out as follows—

1. Electrical haircutting machine, a hair-clipper driven by electric power. (See Section III, Gentlemen's Hairdressing, for details of use.)

2. Electrical singeing machine, a modern method of singeing the hair, consisting of a catapult-shaped holder, with a heated bar which burns the ends of the hair.

3. Electrical hair dryer, made in various styles, portable or pedestal, the more recent models comprising

heat and light combined in a suitable helmet. (See Section IV, Ladies' Hairdressing, for instruction in drying the hair.)

4. Electric vibrator, with applicators, a mechanical form of massage, especially valuable in facial and scalp treatments.

5. Electric reducers, with bands and rollers, a mechanical form of massage, for use on the body.

6. The switchboard, for producing Faradism or/and galvanism, indispensable in the beauty parlour, useful in massage, skin treatments (acne, etc.), and also for the process of electrolysis.

7. Electric vapour baths, with or without various light attachments, combining steam vapour and radiation, used for cleaning and treating various disorders of the epidermis.

8. Radiant lamps for light treatments.

9. High-frequency generator, a popular appliance for use in the treatment of various morbid conditions of the scalp and skin, and as a general "pick-me-up." Sometimes erroneously confused with the ultra-violet ray apparatus.

10. Ultra-violet ray apparatus (Finsen light, etc.), used with great success in the treatment of diseases of the nerves, scalp, skin, etc. In some cities and towns of the United Kingdom hairdressers are prohibited from using this form of treatment.

11. Suction cups, or exhaustion apparatus (Bier's cups, etc.), used principally to produce hyperaemia.

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12 The Röntgen, or X-rays, employed extensively by medical practitioners in the investigation and treatment of disease for diagnostic photographic purposes and hair investigation

Numbers 1, 2, and 3 of the above list may be regarded as appliances useful in the practice of hairdressing pure and simple. Numbers 4 to 12 represent electrical apparatus and radiation used in the treat-

ment and cure of disease, and must, therefore, be regarded as being of distinct therapeutic value. The modern client expects the hairdresser and beauty culturist to be well informed in the higher branches of his profession, and expects him to use and understand modern methods of treatment. An appreciation of these facts renders a more detailed explanation of the various electro-therapeutics imperative.

## ULTRA-VIOLET RADIATION IN TRICHOLOGY

Ultra-violet radiation is undoubtedly the premier treatment in most of the diseases of the hair, scalp, and skin. Dr Percy Hall, M.R.C.S., L.R.C.P., in his book *Ultra-violet Rays in the Treatment and Cure of Disease*, records a long list of successful treatments, among which are many that come within the domain of trichology. In *alopecia prematura* remarkable results have been obtained after but a few exposures, from six to eighteen exposures being required in most cases. The new hair growth has been remarkable for its thickness and lustre. Dr Hall advocates short but repeated exposures in acute scalp and skin diseases (i.e. acne, eczema, psoriasis, impetigo, pityriasis, favus, seborrhoea, etc.)

In *alopecia areata* six to sixteen exposures are usually sufficient, depending, of course, upon the obstinacy of the patches to reaction. In most cases exposures should be made with an open arc, commencing with a two minutes' exposure and increasing the dose by stages as time goes on to four minutes.

The exposure should be made at from 20 in. to 24 in. distance and at 5, 6, or 7 amperes.

A second or subsequent exposures should not be given whilst a reaction is persisting, otherwise complications may be set up. The chronic diseases require progressive exposures up to five or seven minutes, and the amperage in such cases should be gradually increased up to ten or even higher. In all cases where crusts or scabs are present these should be removed before exposures are attempted.

The ultra-violet arc lamp is different from the radiant heat lamp in that, whilst it produces an intense illumination, there is little or no heat. The client's eyes, however, must be protected from the rays by the use of appropriate shades or tinted glasses.

It must be emphatically pointed out that neither the hairdresser, the beauty specialist, nor the trichologist should attempt the treatment of any bodily disorder or any malady that may be properly considered outside his practical and legitimate domain.

## PROHIBITION AGAINST HAIRDRESSERS UNDERTAKING ULTRA-VIOLET RAY TREATMENTS

It is important to point out that radiation and treatment by means of ultra-violet ray apparatus is at present almost entirely in the hands of the medical fraternity. So much influence has been brought to bear upon local authorities by the doctors, who it appears insist that they themselves are the only fit and proper persons to employ the ultra-violet rays, that two of the biggest of such bodies, namely, the London County Council and the Manchester Local Authorities, have prohibited hairdressers and beauty specialists as such from using these rays.<sup>1</sup>

It means that one of the most potent weapons for combating hair, scalp, and skin diseases has been taken away from the hairdresser and beauty specialist in at least two of the largest and most important areas in Great Britain. The reasons stated or implied for this prohibition may briefly be tabulated as follows—

1 The ultra-violet rays treatment is *per se* very dangerous, and is really a branch of therapeutics which requires operators with special qualifications.

2 For hairdressers to use these rays constitutes a form of quackery.

<sup>1</sup> A reference to Sect. XXI (by-laws affecting hairdressers, pages 623 to 629) will give the reader full details of the L.C.C. General Powers Acts, 1915-1920, but it is necessary at this stage to indicate briefly the position of hairdressers whose establishments are in the L.C.C. area, especially regarding ultra-violet ray treatments.

"The registration and licensing requirements of the Acts apply to hairdressers in London only if massage or special treatment within the meaning of the Acts is given at their salons. Hairdressers who do not give such treatments are not required to be registered or licensed, and the by-laws made under these Acts are not therefore applicable to them."

Ultra-violet ray treatment is regarded as a special treatment within the meaning of the Act of 1920, and the Council, before granting a licence authorizing the giving of such treatment, requires to be satisfied that persons by whom it is proposed that such treatment shall be given possess such qualifications as may be reasonably necessary.

The following condition is imposed in all cases (whether a hairdresser's establishment or otherwise) in which the treatment is authorized—

"That ultra-violet rays treatment be administered only in accordance with directions given by a registered medical practitioner with reference to each person to whom such

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3 The rays are dangerous in the hands of any one except those of a qualified doctor

4 It gives wider opportunities for criminal abortion and encourages immorality

It may be said in reply that the hairdresser is to be trusted as a man equally with the doctor. As to special qualifications, the hairdressers recognize the necessity for these, and the profession is agreed that only the most competent men should attempt to use the

ultra-violet rays. But the hairdresser does not agree that because he is a hairdresser he should be debarred from becoming efficient in the use of such appliances.

Furthermore, such a prohibition tends to produce a worse form of quackery, and as a result treatments such as high frequency are deliberately paraded as "violet rays," whereas, if no prohibition existed, neither the hairdresser nor the client would be deluded.

## HYPERAEMIA: PRODUCED BY ELECTRICAL AND OTHER MEANS

Hyperaemia is a treatment of great importance, and one with which every hairdresser should be well acquainted. It is extremely beneficial not only for localized areas of disease on the skin and scalp areas, but also for the treatment of deep-seated conditions, such as tuberculosis. In a work of this description, however, we shall concern ourselves only with the uses of hyperaemia in reference to trichology, the more fundamental and deep-seated diseases being, properly speaking, within the province of the medical man, and, as such, beyond the scope of the hairdresser and beauty culturist.

Hyperaemia may be divided, for trichological purposes, into four categories—

1. Hyperaemia, which follows the application of elastic bands or bandages, and is thus produced by an alteration of the blood circulation in a given area.

2. Hyperaemia, which is produced by the application of hot air to certain localities. The hot air so applied may be either dry or moist in character, according to the nature of the condition to be treated.

3. Hyperaemia, which is produced by the action of suction glasses or exhaustion apparatus.

4. Hyperaemia, which is produced by means of the X-rays and the ultra-violet rays.

The hyperaemia in category 2 is exemplified in (a) *dry, hot air*, such as is obtained in the so-called

Turkish bath, and (b) *moist, hot air*, such as is obtained in the so-called Russian or vapour bath.

### What is Hyperaemia?

Hyperaemia is a state of active or passive congestion of a part of the body, that is to say, a condition of increased blood supply to it, e.g. to the scalp. This is brought about by causing a dilatation of all the vascular channels, arterial, venous, and capillary, thus stimulating and hastening the increased removal of deleterious substances from the region by means of the dilated veins. By producing a condition of hyperaemia an increased metabolism of the tissues is obtained.

Another factor to be considered is the question of toxins. In disease caused by micro-organisms, toxins are manufactured locally by the germs, and to counteract the effect of the poisons, anti-toxins are also formed in the area. By producing a condition of active hyperaemia of the area, either by mechanical apparatus or by means of inoculations, the production of anti-toxins is stimulated and increased, and thus a natural cure of the disease is brought about.

Regarding the various diseases of the skin, all of which are of interest to the trichologist, it is found that many cases of skin disease are due to a defective metabolism of the part affected, the result of malnutrition in some form, and, therefore, by producing hyperaemia, the disordered condition is corrected by improving the nutrition. Thus, it is often possible to regenerate a tissue which was formerly in a state of degeneration, or a tissue loaded with the products of animal combustion, into a tissue of healthy activity.

For the purposes of trichological study, and as it affects the skin, hyperaemia may be divided into two categories, (a) active, (b) passive. For instance, an active hyperaemia may be observed in such simple conditions as blushing and flushing, and is usually known as an erythema. On the other hand, a hyperaemia may be observed in those conditions known as lividity and cyanosis.

It is necessary to have a good knowledge of the structure and physiology of the skin, particularly in

treatment is given, and only by such persons as may be approved in that regard by the Council."

In view of the exemption contained by By-law II (1920 Act), the following condition is also imposed if the treatment is authorized at a hairdresser's establishment—

"That a record of every case of ultra-violet ray treatment be kept by the licensee, that such record shall include the name and address of the medical practitioner by whom the treatment was prescribed, the names of the persons giving and receiving the treatment, and the date of such treatment, that such record shall be produced on demand by an inspector appointed by the Council."

It will be appreciated by the discerning reader that to all intents and purposes only medical practitioners are allowed to use ultra-violet ray treatments. Doctors are not required by the L.C.C. to be registered or licensed, so that a virtual prohibition is imposed upon hairdressers and beauty specialists against employing ultra-violet radiation in the treatment of scalp and skin diseases.



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regard to the vascular and nervous systems, so as to understand better what is meant by hyperaemia and the various changes which occur in the course of its production. For details of this the reader is referred to Section XV, Trichology, pages 484 to 487.

Professor Bier, by his work, is looked upon as the initiator of the modern methods for the treatment of various diseases by means of hyperaemia. His first article on the subject was published in 1892, entitled "On the Conservative Treatment of Tuberculous Joints." In 1896, Dr Sibley published the first article on local hot air treatment by means of an apparatus heated by gas, and later, in 1898, Bier published an authoritative treatise entitled, "Treatment of Chronic Rheumatism by Hot Air."

### Bier's Bandages

Bier's earlier methods consisted of a compression by means of an elastic bandage on the venous outflow of the part. The bandage was applied not at the seat of the disease, but at some distance above the lesion. Thus, in the treatment of the hand or finger the bandage was applied to the shoulder joint, and only in a few cases to the forearm. As the object was to induce a venous strangulation and not an arterial one, the pressure of the bandage had to be carefully regulated, and so Bier insisted upon three rules being fulfilled: (1) that the compression bandage must relieve, and must not produce pain, (2) that the limb must swell, but though it swells it must retain its heat. If the temperature of the limb fell below what it was before the treatment commenced, it was a sign that the pressure of the bandage was too great, and, therefore, a relaxation of the pressure was necessary, (3) that the colour of the limb undergoing treatment should be red. If the skin becomes blue, it indicates that there is too much venous obstruction and that damage must ensue. If the skin becomes white and anaemic, it shows that there is arterial obstruction, and that the opposite effect to that of hyperaemia is being produced.

The length of time Bier kept his bandage on varied from half an hour to two hours or even longer, depending upon the disease and the amount of inflammatory trouble. During the time the bandages were on, the limb had to be carefully watched in order to obviate the possibility of grave mischief ensuing.

The effect of hyperaemia caused by radiant heat must now be considered, whether caused by dry, hot air, or by hot, moist air.

Radiant heat applications may be derived from two sources—by luminous electric lamps or by non-luminous, heat-producing apparatus. Under the older methods the air was heated in a cylinder from outside the apparatus by means of gas, oil, or spirit, thereby producing a simple form of dry, hot air. Nowadays,

however, electricity, in the form of luminous lamps, is employed to heat the air.

In cases where the hot air used is dry, the limb or body will stand a very great degree of heat, from 200° F to 300° F, and even in extreme instances up to 400° F. To produce this dry, hot air there are two especially useful forms of apparatus, namely, Dowsing's, which is luminous, and Bier's, which is non-luminous.

### Types of Hot Air Baths

The Dowsing luminous radiant heat baths are so constructed that not only can the whole of the body be treated, but local areas can be dealt with separately. For the treatment of local areas the baths comprise two aluminium or copper shields with reflectors and long electric lamps. The distance between the lamps can be increased or diminished according to the amount of heat required. The amount of electricity can also be regulated by means of a rheostat, and the heat of the lamps diminished or increased at will.

Bier's hot-air apparatus comprises a wooden box, lined with asbestos, and fitted with a thermometer, it is heated from outside by means of a gas, or methylated spirit lamp. The temperature is controlled by turning the flame up or down, and thus regulating the amount of hot air which enters. The apparatus can be specially adapted for the treatment of such separate parts as the hand and wrist, leg, and ankle.

In giving a hot-air bath, the principal desideratum is to obtain a free perspiration of the skin under treatment, so that a distinct rise of temperature, not only of the part under treatment, but also of the whole body, occurs. This rise of temperature, which may be as much as 2° F, 3° F, or even 4° F, is accompanied by a correspondingly increased pulse and added respirations. However, in from half an hour to an hour after the bath the temperature, pulse, and respiration will be quite normal. A dry, hot-air bath thus produces a marked physiological effect on the system. The above treatment, owing to the physiological disturbances caused, should only be employed under medical supervision.

The immediate results of a dry, hot-air bath are free perspiration, the raising of the temperature, quickening of the pulse and respiration, together with local hyperaemia and local sweating. The length of time for each bath varies from fifteen to thirty or even forty minutes, according to the way the skin reacts. Some skins are very dry, especially in cases of psoriasis and ichthyosis, and in those extreme cases where, for example, perspiration has not taken place for a long time previously, skins which have not perspired for years will do so freely after three or four baths. At first there may be no visible perspiration,



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but once induced the perspiration continues. The temperature to which the patient is subjected varies from 200° F to 300° F as a rule, and in the Dowsing heat bath any sensitive part should be protected by a covering of lint. The head is not enclosed in the bath, the patient is, therefore, able to breathe cool air during the whole of the treatment.

There are certain important differences between the luminous and non-luminous baths in regard to their physiological effects. In the luminous bath not only are there heat rays, but also light rays, and the latter give a tonic effect. For certain diseases of the skin, namely, those in which the skin perspires very freely, non-luminous rays may be better, but in many cases, especially where the skin does not perspire readily, there will be more free perspiration after the application of the luminous than after the non-luminous rays. Furthermore, some persons will not perspire at all if the non-luminous apparatus is tried, but will readily perspire if the luminous one is employed.

Another modern appliance is the "hot-air douche," which is worked by electricity, and throws a douche of hot air on the affected part. The application of hot air by this apparatus can only be applied to small local areas because of its limitations. It has been proved a useful form of application in certain cases of alopecia areata. It has also been used in cases of localized chronic eczema and psoriasis with good effect.

### Treatment by Suction Cups

The exhaustion apparatus or suction cups introduced by Professor Bier, and originally manufactured by Messrs. Eschbaum, are made in different shapes and sizes to fit various parts of the body, especially for small areas, such as the hand or whole arm, an exhaustion pump taking the place of the rubber ball. Bier has worked out scientifically the relative capacity which should exist between the capacity of rubber and glass in the use of such electrical apparatus, a point of considerable importance. A different shape or size cup is employed according to the particular region to be treated. The usual duration is to give an application of five minutes, followed by a rest of three minutes, and then another application of five minutes, followed by a further rest of three minutes, and so on, in some cases extending the time of single treatments up to an hour. The treatment may be repeated daily if necessary.

In the application of suction cups there are three important points which should be noted—

(a) Sufficient exhaustion of the cup should be produced to cause it to adhere to the part.

(b) The cup should not be applied so that a large amount of tissue is drawn up into it.

(c) The application of the cups should never produce discomfort; as a matter of fact, if there is any pain in

the region to be treated, the application of the cup should ameliorate it.

### Treatment of Skin Diseases by Hyperaemia

A large number of skin diseases can be treated successfully by hyperaemia, using the means already described under radiant heat, and Bier's suction apparatus.

In the treatment of alopecia areata, Bier's cups are frequently of great service, since the bald patches are usually very anaemic as the result of a deficiency in the supply of blood. Suction cups, if properly used, are invariably more efficacious than stimulating lotions in encouraging the blood supply to the affected area. Thus, if a suction cup, as nearly as possible the size of the bald patch, be applied for a few seconds, the area almost immediately becomes cyanosed, followed by increased circulation in the affected region. If the treatment is continued, the patches which were blanched and shiny become normal in appearance in a few days. They are passively congested, and with constant applications, unless the papillae have been destroyed, the hair will grow again.

It is important to apply the cups daily, or several times daily, for one minute or so at a time, and while the hyperaemia lasts to apply the medicaments.

Alopecia on the face, either the beard, the eyebrows, or the moustache, may also be treated with the suction cups, and after a time the hair will grow again.

Hyperaemia by suction cups is most useful and successful in the treatment of boils. In most cases, unless there is already an opening, it is well to make a minute incision before applying the cup, and the pain will be relieved in a remarkable way.

In the treatment of chilblains, hyperaemia will be found a most efficacious remedy, through the use of the cups. Immediately after treatment, the part, which was previously cold, becomes warm, and after a few regular applications the warmth will continue for some hours.

In barber's rash (sycosis) the suction cup forms a useful means of treatment. In sycosis, the infection exists deep down in the hair follicles, and the disease is, therefore, often stubborn. The contents of the pustules may be extracted by an application of suction cups, but the pustules should be pricked if necessary before the cups are applied. Immediately after the removal of the cups, a germicidal ointment, such as colossal sulphur, should be applied. The chance of penetrating the hair follicles and attacking the cocci or fungi having been made easier, a cure is more likely to be effected.

### Methods of Treatment with Various Lamps

Of the various lamps which have been employed in dermatology and trichology may be mentioned the

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Quartz, the Nagelschmidt, Kromayer, Piffard and the Alpine sun lamps, and by the use of such mediums cases of alopecia areata are said to be very rapidly cured, even though they appeared to be incurable.

In cases of alopecia areata of the scalp, the method of treatment which is recommended in regard to the use of the Quartz lamp is as follows. It is important to protect the parts of the scalp which are not to be treated, as well as the forehead, the ears, and the back of the neck, should these parts come within the area of the lamp's rays. This is best effected by employing black paper, cutting it so as to expose the areas which are to be treated, and covering up entirely all other parts. Over the forehead, the ears, and the back of the neck, where, as a rule, there is no hair, an extra degree of protection is necessary, as any reaction on such surfaces may be noticeable for some time after the exposure to the rays, resulting in an unpleasant appearance and damage to the skin. This may be avoided by covering these regions with layers of cotton-wool, the thickness being so graduated as to allow sufficient light to penetrate through the thinner part at the edges, and none through the thicker parts. The effect of this will result in a gradual decrease of action from the active area to the protected area. It is very important that the ears should be properly protected, as, in applying the rays to the side of the head, the ears will be nearer the lamp than the diseased portion of the scalp, thus being exposed to a more intense light.

In cases where there is a complete alopecia, involving the entire head, the scalp is divided for the purposes of treatment into three sections, namely, two corresponding regions, extending from the forehead along the middle to just below the crown, and a third section consisting of the back of the head. In treating either of the front sections, the head is inclined towards the shoulder in the direction of the lamp. For the treatment of the occipital portion, the head is inclined forward and the lamp used from behind.

In cases of alopecia areata in which circumscribed areas of baldness occur, and where hair may partially cover the patches, the hair surrounding the edges of, and those (if any) on, the areas should be shaved prior to treatment. Care must always be taken to protect the parts not undergoing radiation.

The length of time of the first treatment varies according to the constitutional idiosyncrasy of the client, and according to the degree of fairness or darkness of the hair and skin. Speaking generally, the length of time for blondes should be twenty minutes, for brunettes twenty-five minutes, and for extra dark persons thirty minutes. An intense reaction is desirable in order to ensure an energetic hyperaemia for some considerable time, and thus great care and experience are essential. It would be inadvisable for a hairdresser to apply the treatment except under the direc-

tion of a doctor. The reaction with the first treatment usually consists of the swelling of the skin on the scalp, which soon reddens, some slight exudation may take place, and a few small blisters may form, causing the patient to complain of smarting and irritation.

If the treatment is overdone, the patient may experience severe neuralgic pains for several days, necessitating, perhaps, the use of a sedative internally, and the application to the scalp of soothing lotions. This reaction, however, will gradually die away, and is usually followed by a peeling of the skin, which condition lasts about a fortnight, and which should be promoted by the application of a simple lubricant. After the third week, the hyperaemia is still maintained, and pigmentation is continued.

After a lapse of four weeks, a second application of the rays may be given, but on this occasion the duration of the treatment is reduced to one-half of that at the first sitting. The reaction on this occasion is usually comparatively mild, but the hyperaemia will last for another three weeks. Hair will commence to grow after the first and second treatment, but three to four further applications are advised in the second phase of the treatment, and it may also be necessary to shave the new hair in order to enable the skin to react better.

### The Nagelschmidt Lamp

With regard to the Nagelschmidt lamp, according to Jachim, the hair should grow in about three months. At the commencement an exposure of from twenty to thirty minutes is advised, and the length of the sittings gradually increased to fifty minutes, blondes being more sensitive than brunettes. Sometimes the patch becomes inflamed, and blisters form, in which event the sittings should be postponed until all undesirable symptoms have subsided.

### The Kromayer Lamp

Kromayer, the inventor of this lamp, advocates placing the patient from 4 to 10 cm. from the light, and exposing the patch for ten minutes or until reaction ensues. The treatment is repeated as soon as the reaction subsides. It is claimed that by means of this lamp, in cases where the whole of the scalp was bald, 75 per cent of these resulted in complete cures.

The Kromayer lamp is the one most generally in use. It has deeper penetrative powers than other types of lamps, and produces a reaction of the skin in half the time required by the earlier models. It has been found especially valuable in cases of lupus and affections of the skin, such as acne keloid, in addition to the alopecias.

### The Piffard Lamp

The Piffard lamp should be held in the hand far enough away from the scalp to prevent sparking, and

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each affected spot is exposed once a day, or once every other day, for a period of five or ten minutes. After a while the parts under treatment will become brown, as if exposed to the sun, or perhaps they will become blistered. Should this occur the exposures should be postponed until all signs of the reaction have subsided. In experiments carried out by this lamp on a completely bald scalp, where one half was treated with the light and the other half left untreated, the treated half grew hair luxuriantly, while the untreated half remained bald. Similarly, in multiple alopecia cases, it is recorded that the parts treated by the Piffard lamp have rapidly healed, while those treated by liquid stimulants have remained bald.

### Alpine Sun Lamp

This lamp is particularly useful to the dermatologist and trichologist, especially for surface radiation, and has effected remarkable cures in cases of acute acne, acne pilaris, or acne of the scalp, alopecia and alopecia areata, pityriasis, and seborrhoea.

### X-Ray and Electro-therapy

In the Röntgen or X-rays there are extraordinary properties which are as yet not fully understood, including the active and penetrating qualities in the rays themselves. The immediate effect of the X-rays is the production of a hyperaemia. If an overdose of X-rays be given, a local congestion will be caused, which will, unless checked, lead to dermatitis, followed by ulceration. But a therapeutic dose of X-rays stops short of all this, and is for all practical purposes an agent for producing hyperaemia.

Ultra-violet radiation is considered by many to be the most powerful method at present known for the production of hyperaemia. Here the actinic properties of the rays exert an influence beyond the hyperaemia induced, and the effect on the skin area is certainly not more marked than that on the deeper tissues. Treatment by this method is very valuable, especially in those cases where the disease of the skin is accompanied by morbid changes in the underlying structures.

Although hyperaemia is very useful in the treatment of certain diseases, it must not be assumed that it will alone cure all skin and scalp diseases. The special value of hyperaemia, produced by means of cups and dry hot air, is that it can be employed as an important adjunct to other forms of treatment. And it must be added that hyperaemia produces a condition which renders the skin much more ready to react to the medicaments which have been applied. Ointments and lotions penetrate more readily into the tissues, and may be used in a more diluted form.

### REFERENCES

The following publications are recommended to the reader who wishes to make a fuller study of electrical therapeutics—

- Heliotherapy*, by A. Rollier (Oxford Medical Books)
- Medical Electricity*, by Lewis Jones (Messrs Lewis & Co.)
- Diathermy*, by E. P. Cumberbatch (Wm. Heinemann Medical Books, Ltd.)
- Ultra-violet Rays in the Treatment and Cure of Disease*, by Percy Hall, M.R.C.S. & L.R.C.P. (Wm. Heinemann Medical Books, Ltd.)
- Sunshine and Open Air*, by Dr. Leonard Hill
- Principles of Electro-therapy*, by W. J. Turrell (Oxford Medical Books)
- Artificial Sunlight*, by F. Howard Humphries (Oxford University Press)
- Ultra-violet Rays in Modern Dermatology* by Ralph Bernstein, M.D. (London, 1918)

## SECTION XV

### TRICHOLOGY

It must have already become manifest to the reader that the modern hairdresser should not only be fully instructed in the various branches of the art and craft of hairdressing and beauty culture, but in consideration of the complexity of the mediums upon which he operates some knowledge of the physiology and anatomy of the hair and skin should be considered desirable or even essential for the best results.

The hairdresser's work is almost entirely to do with the hair of the head and face and treatment of the skin. Many of the diseases which affect these parts are contagious, and are, therefore, a danger to the community. The hairdressing profession, like those of the doctor and dentist, is already, therefore, closely related to the problem of public health and hygiene. They should also be more aware of the onus placed upon them by modern knowledge and methods of hygiene. In view of the growing consciousness of the importance of cleanliness hairdressers should, for their own sakes, pay strict attention to hygiene.

Modern medical science is largely specialized. There are nerve specialists, heart specialists, eye

specialists, skin specialists, foot specialists, and so on. Newly specialized branches of medical science are being continually accepted as medical knowledge grows, and its particular application is appreciated.

While the hairdresser need not be a specialist in disorders of the hair and scalp, he should have some knowledge of, and be able to recognize and understand something about, the various abnormalities of the hair and the many disorders and parasites which are likely to attack both the hair and scalp.

Fortunately, a special science has been developed which particularly concerns the hairdresser, namely, trichology. This, one of the newer specialized sciences, concerns itself with preventive medicine, that is to say, the proper care of the hair, scalp and skin, conducive to the establishment and maintenance of healthy hair and skin, and also the diagnosis and treatment of maladies affecting these parts. Its study involves a sufficient knowledge of organic and inorganic chemistry, physiology, bacteriology, magnetism, electricity, curative rays, massage, materia medica, pharmacy, etc., for the purposes of his profession.

### THE IMPORTANCE OF TRICHOLOGY

Trichology has progressed from being an adjunct to hairdressing to an important independent profession, many salons finding it necessary to employ a full-time Trichologist. He is also able to offer useful suggestions in the everyday work in the salon in addition to the purely trichological part of his work.

Very rarely is there any branch of the hairdressing profession which does not involve and require for its efficient practice a knowledge of the structure of the hair and the skin. There is every justification, therefore, for the inclusion, in a book of this kind, of an informative section on trichology. Every endeavour has been made to avoid lengthy excursions into physiology or to weary the reader with unnecessarily long and tedious explanations of bodily disease. While every endeavour has been made to avoid the use of medical and technical terms, it has been necessary to treat some of the aspects of trichological pathology and bacteriology in a fundamental manner, which sometimes may involve the use of unfamiliar terms.

The most important diseases of the hair, scalp, and skin have been included and dealt with in such a manner that the hairdresser may be able to recognize and diagnose them satisfactorily. The structure of the hair, skin, and nerves is explained in simple terms,

and an indication of the usual treatments for the various disorders is given.

Mention must here be made of the fact that it has been necessary in previous sections of this book to occasionally trespass into the domain of trichology, and to deal with certain pathological difficulties and diseased conditions, as these have arisen in specific consideration of the various branches of the hairdresser's art, and where such practices would be usefully employed as part of a prescribed treatment for certain hair and scalp troubles.

In the preceding Section on Treatments for the Hair and Scalp, there is much material that in particular circumstances may properly be included in the study of trichology, but which for the purposes of systematized treatment has been there included as a special subject.

The section which follows this one may also be regarded as an integral part of trichological study, dealing as it does with formulæ, or recipes, many of which are of use in the treatment of hair and scalp disorders. The formulæ and other information contained therein have been compiled by an eminent chemist, who has also a profound knowledge of trichology.

# THE ART AND CRAFT OF HAIRDRESSING

## BACTERIOLOGY AND ITS RELATION TO TRICHOLOGY

Bacteriology, the study of microscopic unicellular organisms closely allied to plants, had its beginning in the latter part of the seventeenth century, though its most important and rapid advancement has taken place during the past fifty to sixty years. A short *résumé* of its history will, therefore, be of interest.

From its beginning its history has been closely connected with that of medicine. From its study, hygiene and modern surgery are made possible, from this same source, also, our knowledge of the causation, course, and prevention of infectious diseases is daily becoming more accurate.

While bacteriology might be said to have its beginning in the seventeenth century, there are records as early as 600 B.C. of biological study, namely, Anaximander's theory of Spontaneous Generation. This theory held sway for many years until Anthony Van Leeuwenhoek developed the microscope enabling investigators to study these minute organisms. Immediately following Van Leeuwenhoek's monumental discoveries, the animalcules he found, and other organisms, were held responsible for the various diseases. This was, however, admitted by a very few, and, despite some rather convincing experiments, the great majority of investigators returned to the Theory of Spontaneous Generation. It remained for Pasteur and Chevreul in 1861, and Tyndall a few years later, to finally overthrow this theory.

The work of Rindfleisch in 1866, of Klebs in 1870, of Pollender in 1855, established a direct relationship between these minute organisms and specific diseases. The fundamental work of Robert Koch must not be passed without mention. His studies of the pathogenic group of bacteria and their relations to the infectious diseases is of primary importance. The laws which he formulated (postulates) are in use to-day for the absolute proof of bacteria as a cause of disease. These are briefly—

- (1) A micro-organism must be obtained from the diseased part.
- (2) It must be capable of growth on a suitable medium.
- (3) It must cause the same disease when introduced into the body.
- (4) And the same organism must be obtainable from the second case.

As previously mentioned, bacteria are minute unicellular organisms which obtain their food by splitting up complex organic materials, i.e. wood, into simpler usable substances, and utilizing that part of it that they need to build their own tissues and supply their various wants. To cite some common examples: souring of milk, yeast in the fermentation of sugar to alcohol in the preparation of wines and

beers, and their subsequent fermentation by another organism to vinegar.

A higher form than the bacteria are the moulds. These obtain their food in a similar manner, but their shapes and mode of living are different. A simplified comparison is a flower. Moulds have a felted or matted network of mycelial threads (cells strung together forming a stalk-like structure), and here and there a mycelial thread will form a head of spores ("seeds"—in some cases like the head of a dandelion in seed). Some common examples of moulds—dry rot in timber, moulds on various foods (cheese, etc.)

Two methods by which these low organisms—bacteria and moulds—obtain their food are recognized—

(a) When dead material only is split up—known as saprophytic method of existing. These are non-pathogenic (do not cause disease)—and are by far the largest in number, and

(b) when living material is split up to provide the necessary food for the organism—this is known as the parasitic mode of living. These are the pathogenic type and cause diseases.

Some organisms are able to exist under both conditions. This is a fairly common condition, many diseases being caused by micro-organisms that are normally habitants of the body (saprophytic), that for some reason or another become virulent (parasitic) and cause disease. For example, certain strains of staphylococci and streptococci which are normal inhabitants of the skin cause disease under favourable conditions, i.e. scratching. Impetigo is one of the commonest skin diseases caused in this manner.

Mention must be made of the particularness of these organisms. They have decided preferences for certain types of material and usually keep exclusively to that particular substance for optimum growth conditions. In such a case other types of micro-organisms will be crowded out.

Two small books are recommended to anyone interested in this subject—the first giving a general picture of micro-organisms, what they are, how they live, etc., putting the subject into a truer perspective, is entitled "Microbes by the Million" by Hugh Nicol, and the second "Man, Microbes and Malady" by Dr J. Drew—the title is self-explanatory. Both are Pelican books and well worth reading, especially the former.

The pathogens of interest to the hairdresser and trichologist are those which are normally found on the skin. They are members of the staphylococci, streptococci, and bacilli groups. They are the commoner

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organisms found in the pus conditions that are met with in daily practice (See Fig 512)

If they are normally present on the skin, how is the hairdresser to protect himself and his clients from infection, and why are there not more infections?

Immunity is the resistance of a living organism to the invasion of bacteria. A natural defence is conferred upon the animal by the presence of anti-bodies in the blood—anti-bodies are various chemicals elaborated by the blood to resist and overcome toxic (poisonous) substances. The amount of these anti-bodies can be increased by the use of vaccines, serums, and anti-toxins.

Infection is the successful invasion of an animal body by bacteria. Two factors enter into this problem. First, the resistance of the bacteriological host, and, secondly, the virulence of the organism. Normally, there is an evenly adjusted balance between these two factors. If for any reason one or the other is changed, infection follows. Thus, a lesion (a broken continuity of surface—a scratch, abrasion, etc.) of the outer skin presents a convenient portal of entry to the bacteria to invade the softer underlying tissues, whose resistance is lower, and there occurs an infection with all its attending symptoms.

If infection is so probable from, say, a razor cut, a scrape of the hair clippers, or the least abrasion that may conceivably arise in the practice of hairdressing, how are we to guard against such dangers?

It might be as well to understand what conditions favour bacterial growth, moisture must be present in large quantities, oxygen, either combined or uncombined, proper food material, diffused light, and the correct temperature. These are probably the most important. From these conditions it will readily be seen that the skin and the scalp are remarkably well suited to grow bacteria. Now how can these be prevented from invading the tissues?

### The Uses of Bacteriology in Trichology

The uses of bacteriology in trichological science are threefold. *Firstly*, in the *prevention of disease*, that is to say, the encouragement and preservation of healthy skins and healthy scalps so as to obviate and avoid bacterial infection. *Secondly*, in the *complete sterilization* of the field of operation; that is to say, in all the operations or practices employed in hairdressing and beauty culture, the operator must sterilize his hands and all the instruments used in the profession. The reader is referred to Section XIX, Hygiene and Sanitation, pages 581 to 585, for a complete account of the theory and practice of sterilization as it affects the hairdresser. *Thirdly*, in the *correct and proper diagnosis of disease*. The trichologist concerns himself not only with health, but with disease. Preventive medicine is essential; therefore, health should be main-

tained and, as far as possible, disease prevented, but disease having once supervened, the trichologist must be able to give the correct treatment.

Before a real treatment can be attempted it is obvious that a correct diagnosis of the disease must be made. This is where a knowledge of bacteriology is particularly essential. Many of the diseases affecting the hair, scalp, and skin appear very similar upon a superficial examination. It is absolutely necessary to employ a microscope with a bacteriological lens in

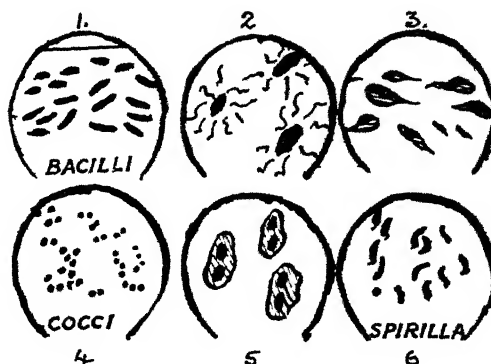


FIG 512 ORGANISMS REVEALED BY BACTERIOLOGICAL STUDY

- 1 Bacilli, rod shaped micro organisms (Latin, *Bacillus*—little rod)
- 2 Bacilli with flagella (hair like legs which enable organisms to move)
- 3 Bacilli spores (bacilli with armour like protection, as a defence against enemy influences)
- 4 Cocci, dot like micro organisms (Greek "coccus" kernel) when in pairs known as *diplo cocci*
- 5 Cocci with capsules, or thickened outer cell
- 6 Spirilla, comma shaped micro organisms (Latin, *spirillum*—coil)

order correctly to detail and study the parasites, or the microbes, of the various diseases, and to prescribe accordingly. Correct diagnosis is dependent upon microscopical examination.

Not only is this aspect of bacteriology important, it is also a most fascinating study. The observance of the various spores, etc., the cultivation and growth of the various micro-organisms, the mounting of the slides, and the subsequent detection of a particular "enemy" is as engrossing as a detective story.

Hairdressers who desire to take up microscopic work are strongly advised to employ only the best instruments, and to use good quality materials. The microscope should be a reputable make with the best objectives (lenses) one can afford, and should include a  $\frac{1}{2}$  inch oil immersion lens if one intends to examine bacteria.

In an article as short as this, it is only possible to give very elementary instructions in the handling of a specimen, any person purchasing a microscope must of necessity study a more detailed work on the subject. But briefly, the hair, or scale, as the case may be, is placed on the glass slide, covered with a glass cover, the latter being sealed by means of a suitable adhesive, so that the specimen is kept air-tight. It is



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necessary to stain specimen hairs in order that a better and more exact detection may be obtained

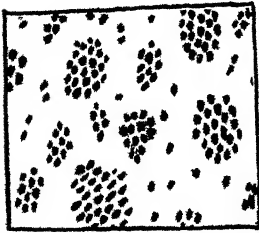


FIG 513 BACTERIA  
(STAPHYLOCOCCI GROUPS)

Found on affected parts of  
persons suffering from *syccosis*  
(coccogenic)

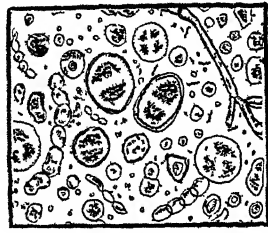


FIG 514 BACTERIA  
(FUNGI SPORES)

Found in association with  
various parasitical diseases of  
the hair

There are several methods of staining, some are highly specialized, being more suitable for a particular method than others

The reader is recommended to make careful study of the works of Professor R. Tarmer Hewlett, M.D., and other well-known bacteriologists. Such works contain numerous micro-photographs of the various parasitical spores that particularly concern the trichologist. It is best for the aspiring microscopist to join a Queckett Club, where he will obtain first-hand knowledge and criticisms from experts in the many and varied branches of microscopy, as well as the pleasurable society of those with a common interest.

It is only by an intense study of the form and shape of the many and varying micro-organisms that the trichologist is able correctly to identify the particular parasites that are the cause of any trouble. The diagrams of the various micro-organisms that accompany this section can give only a slight indication of the exacting nature of the study of bacteriology. (See Figs 513, 514, above, also Fig 520 on page 493)

## THE HAIR AND ITS RELATION TO THE NERVES

In the human organism all the different parts are in one way or another dependent upon each other, the whole organism forms one entity, and no part could have an existence independent of the whole. Even the hair, a comparatively lifeless subsidiary formation of the skin made up of hardened and horned cells, is in close and active relationship to the nerve system of the whole body. Nerves, like the blood-vessels, are numerous, and divide and supply muscles and the various structures with which we are here concerned. There are various kinds of nerves which have different duties to perform. There are nerves to regulate the quantity of blood, nerves that warn the client when, for instance, an ear is cut instead of a hair.

### The Nerves of the Human Head

All nerves take their origin at the base of the brain, from this they travel down the spinal canal as a large cord giving off branches at each vertebra on each side to supply the various structures of the body. The fifth cranial nerve is the chief supply of the face, cheeks, tongue, jaws, and teeth. The superficial nerves of the head are mostly branches of the seventh or cranial nerve.

The human nervous system is double, comprising the cerebro-spinal and the sympathetic or involuntary. Although all nerves are of similar structure and method of working, they are usually classified into convenient sections depending upon their uses, i.e. motor nerves, secretory nerves, trophic nerves, vaso-dilator nerves, nerves of common sensation or touch, nerves of special sense (sight, taste), etc. Another often used classification depends upon whether the stimulus travels to or from the brain—Afferent and Efferent (Afferent—an incoming stimulus, i.e. seeing,

feeling, pain, heat, etc., Efferent—an outgoing stimulus, i.e., movement, watering of mouth upon sight or smell of food, etc.)

The cerebro-spinal nerves are a continuation of the brain, running down inside the spinal column, and at every vertebrae giving off a pair of nerves. These nerves supply various parts of the body, i.e. movement of the legs, and are under the control of the will. The Sympathetic (or Involuntary or Autonomic) Nervous System is not under the control of the will, and controls such automatic actions as the digestion.

The motor nerves are traced into two kinds of muscles, the voluntary muscles, over which we have control, and the involuntary muscles, over which we have no control. The nerve supply of the former is derived from the cerebro-spinal system, whilst that of the latter comes from the sympathetic system. All nerves have certain features in common, but present minor differences. Motor nerves are those distributed to certain muscles and incite them to contract.

Secretory nerves are those which, when stimulated, excite secretion, such as a nerve exciting the sweat glands to secrete. Trophic nerves are nerves ministering to the nutrition of a part.

Vaso-dilator nerves are those which control the blood-vessels, allowing a quickening of the flow of blood as a part requires it. Vaso-constrictor or vaso-motor nerves are those that contract the blood-vessels and lessen the blood to a part. Each gland or organ has its dilator or constrictor nerve fibres, and it is owing to this fact that there is an increase or a decrease in the secretion of a gland.

The nerves of common sensation, or the nerves of touch, issue from the spinal chord, and, when traced to their termination, are found to end chiefly in the

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skin If one of these nerves be divided there is loss of sensation in the part of which it is distributed The nerves of special sense are those ministering to vision, taste, hearing, and smell

The skin, by its elasticity, density, and toughness protects the subjacent parts from injury, the scaling of its surface, which is constantly taking place, preserves, to a certain extent, its cleanliness, and allows the body to throw off adherent particles of a harmful nature, such as spores or fungi, thorns, and other foreign substances, which may have accidentally implanted themselves in or on its surface

The rich supply of nerves in the skin tissue renders it a highly efficient sensory organ, the impressions it receives being termed, from their wide distribution, those of common sense, while the long outrunners that it possesses in the form of hairs, and the exquisite sensibility of their bulbs, convey to the mind important information of the approach of a foreign body

The immense capillary network of blood-vessels that ramifies in the surface of the skin renders it an important agent on the heat of the body, for when the capillaries are contracted the bad conducting power of the subcutaneous fatty layer, dermis and epidermis preserves the internal temperature at a high standard, while when the capillaries are dilated, the blood they contain is drawn from the deeper-seated and warmer parts of the body, and, in consequence, it loses much heat by conduction, radiation, and evaporation

The hair shaft in itself has no feeling, because it has no sensitive nerves and no blood-vessels; when cut it does not bleed, nor is there any feeling, yet, as a conducting agent of sensations, it plays a very important role

The roots of the hair and the papilla are surrounded by a network of very fine nerves, with the result that, normally, the slightest touch of the hair will be sufficient to react on these nerves In certain cases when a person suffers from headaches, or when the hair becomes cramped on the pillow, or under the hat, these nerves become so sensitive that the mere act of combing the hair, particularly in the case of long hair, will produce considerable pain.

At the root of each hair in the skin are placed small, muscular fibres which run obliquely up to the papilla of the epidermis; to these muscles—the *erector pili* is given the task of strengthening the hair and keeping it upright. These, too, are under the influence of the network of nerves and react to the different nervous sensations A sudden terror or fright, for instance, will react at once on these muscular fibres, with the effect, which is best explained by the common saying, "His hair stands on end" In the case of the human being this cannot, of course, be taken in the literal sense in that the movement of the hair can be seen; though with animals, when they are frightened or angry, this particular nervous state may actually be transmitted

through these muscular fibres to the hair, which stands up—like the quills of the porcupine With some of the animals, e.g. the cat family, some of the hair, particularly that around the mouth and nose, can be moved, and acts as feelers

### Nerves and Hair Growth

The growth of the human hair is also very largely influenced by the state of the nerves The hair of the head is an organism of the body which, like the nails, grows continuously Each hair grows only to a certain length, and when it has reached this limit it will stop growing, in time get loose, and eventually fall out As soon as it falls out, however, a new hair will normally grow in its place In cases where such a replacement does not eventuate baldness ensues There are certain conditions of the nervous system, particularly of the brain, which cause a premature exhaustion of the scalp, with the result that the growth of the hair ceases altogether It is generally accepted that continual excessive mental work, worry, or insomnia, may lead to the cessation of the growth of the hair It has also been observed, though in a lesser degree, that a sudden shock to the nervous system, such as the shock caused by being struck by lightning, being blown up through an explosion, or the sudden discovery of a tragedy, can be responsible for the partial or total loss of the hair, accompanied in many cases by a stoppage of any future growth.

The state of the nervous system has also a great influence on the pigmentation of the hair. It is a generally known fact that intense worry, sorrow, and grief may produce prematurely grey hair

### Sudden Greyness

The question whether it is possible for an individual to become grey within a short time, as, for instance, in a single day, on account of some acute emotional crisis, has often been debated Certain alleged cases which are mentioned in history prove, on being examined more closely, not to correspond with the facts To quote but one instance Marie Antoinette is said to have gone white during the night of her execution, whereas, as a matter of fact, her hair was grey long before that On the other hand, evidence does exist that hair has gone grey within a comparatively short time In such instances the coloured hair could not have been replaced by new hair growing without colour, in the short time in which the change took place, but the actual coloured hair must have lost its colour. It is difficult to explain how the natural colouring matter could suddenly have disappeared from the hair, and the change from the colour to grey must, therefore, have come about in some other way, an aspect which will presently be considered. It is thought that some great emotional shock might have

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the effect of robbing the hair of its nourishment. The nourishing matter dries up and withers, and in the spaces which are caused through this drying up of the matter which would normally feed the hair, air bubbles can easily enter, and it is these which give the hair a blanched appearance.

This same explanation would also hold good for the very interesting cases where periodical changes of the colour of the hair take place. It has been observed, for instance, in cases of weak or sick persons, or with mentally defective people, that in times of crisis the hair either changed colour or became white, but after a certain time, when the patient's normal condition was restored, it again took on its previous colour.

Lastly, there is the question which has never yet been definitely answered, as to whether the physical conditions and nature of the hair bear any relation to the nervous system, and in particular whether the temperament of the different races has any influence on the hair. As a matter of fact, races which are of a vivacious temperament, like those of the South, or even the negroes, invariably have curly hair, while races of a placid or melancholy temperament—i.e. the Chinese or the Red Indians—have straight hair.

Among Europeans we find, too, that curly hair is more prevalent among the southern peoples, while in the northern countries straight hair is more usual. Perhaps it may, therefore, be concluded that curly hair shows a vivacious temperament, while straight hair denotes lethargy.

Mention must be made of the relationship of the hormones to the hair. Generally speaking, hormones are chemicals elaborated from the blood by certain specialized glands in the body which are passed direct into the blood-stream, and which affect the general working of the body. The most widely known hormone is Insulin, lack of which results in the non-utilization and wastage of sugar from the body.

Some hormones have a more or less direct influence on hair growth and pattern, e.g. the male hormones result in beard and body hair. The Suprarenal gland also has some influence on hair growth—a tumour on this gland may in women and children cause a hairiness of a male pattern. Affections of the thyroid gland (Myxoedema) may cause a drying, brittleness and thinning of the hair. Hypertrichosis—the excess of hair in women, can sometimes be put down as due to a hormone imbalance.

## THE STRUCTURE OF THE HUMAN SKIN

The skin is the principal seat of the sense of touch, it is also an important excretory and protective organ. It consists of three principal layers: (1) the epidermis, or epithelial part; (2) the corium, or true skin, or fibrous part, (3) the subcutaneous tissue, or fat layer.

The epidermis is again divided into three layers (some histologists divide it into four or five layers): (1) the outermost horny layer—the Stratum Corneum, (2) the clear layer—Stratum Lucidum, (3) the granular layer—Stratum Granulosum, (4) the rete Malpighi or mucus layer—Stratum Mucosum, and (5) the basal layer—Stratum Germinativum. Not all these layers are present in the skin taken from different parts of the body, and the thicknesses of the different layers also vary, e.g. the Stratum Corneum (the horny outermost layer) is very thin on the face but very thick on the palms of the hands and the soles of the feet.

The epidermis, or epithelial part, forms a defensive covering to the true skin, and limits the evaporation of watery vapour from its free surface. It varies in thickness in various parts and situations, and also in different persons. The black colour in the skin of the negro and the tawny colour among some of the white races are due to the presence of pigment in the Malpighian layer.

The dermis, corium or cutis vera, is tough, flexible, and highly elastic in order to defend the parts beneath

from violence. It consists of fibrous connective tissue, with a large admixture of elastic fibres and numerous blood-vessels, lymphatics, and nerves. Within this layer there are over the entire body numerous papillae or hills, in these are enclosed the endings of the nerves, and it is this anatomical factor that renders the skin so sensitive. These papillae are larger and more numerous in some parts of the body than in others. It is for this reason that certain parts of the body are more highly sensitive than others, the subcutaneous layer consists of loose fibrous tissue containing masses of fat cells. It is not now regarded as a separate and independent structure, but the lowest layer of the true skin—the dermis—in which masses of fat cells occur.

The arteries supplying the skin form a plexus or network in the subcutaneous layer, from which branches are given off to supply the sweat glands, follicles, and the fat. Other branches are given off which form a plexus immediately beneath the corium, from this capillary vessels pass into the papillae of both the dermis and hair follicle.

The nerves supplying the skin, as already indicated, terminate partly near the corium and partly near the epidermis. The ones in the corium form a network that gives off numerous branches, which are prolonged into the epidermal papillae. There are numerous lymphatic vessels supplied to the skin which form two networks, a superficial and a deep system communicating with each other.

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The skin is an efficient organ of excretion and of secretion, giving off water (sweat) charged with various soluble substances and also a peculiar sebaceous or oily material termed sebum.

The sudoriferous or sweat glands are the organs by which a large portion of the aqueous and gaseous materials are excreted by the skin. These appendages are found in almost every portion of the skin. The size of these glands varies, being larger where sweating is profuse, such as under the arms or in the groin. They are most numerous on the palm of the hand, where, according to well-known authorities, they present 28,000 orifices to the square inch of integument. Their total number in an average sized man is estimated to be about 2,380,000. They represent an evaporating surface of about 8 sq in. The importance of these glands to the beauty specialist and trichologist will be realized when it is appreciated that through their action the quantity of perspiration eliminated under normal conditions equals about 1½ pt in every 24 hr, or in weight about 2 lb.

Perspiration is a watery fluid containing a small quantity of mineral salts with a small amount of oil, which may have a protective function for the skin as

a whole. As sweat is slightly acid it is possible that this has a protective effect upon the skin, which in health also has an acid reaction. Its chief use is to protect the body from too great a heat, or, in other words, it regulates the temperature of the body.

The skin is not only a very wonderful, but also a very important organ of the body. Its functions may be classified as follows: (1) It is a protective covering of the body, defending it from external injury as well as from poisons and micro-organisms, (2) it is the chief organ of the sense of touch, (3) it regulates the temperature of the body to which may be added the synthesis of vitamin D, it is decorative, and has storage functions—fat in the fatty subcutaneous layers.

It is frequently termed an excretory organ, but it must be borne in mind that this description can only be used in the sense that the sweat duct is there to carry the sweat to the surface of the skin. The watery fluid is not excreted merely as a waste product, but is secreted for the definite purpose of evaporation for cooling purposes.

Dry skin is a bad conductor of electricity, but when soaked with salt water the epidermis offers much less resistance to the passage of an electric current.

## THE STRUCTURE OF THE HAIR

The appendages of the skin are the nails, the hair, and the sebaceous and sweat glands and their ducts. The nails and hairs are peculiar modifications of the epidermis, consisting essentially of the same cellular structure as that membrane. Hairs are found in nearly every surface of the body, excepting the palms of the hands, and the soles of the feet. They vary much in colour, thickness, and length in different parts of the body and in different races of mankind.

A hair consists of a root, the part implanted in the skin, the shaft or stem projecting from the surface of the epidermis and the end or point. (See Fig. 515.) The hair shaft is composed of three layers of epithelial cells, to which have been given the names medulla, cortex, and cuticle.

### Medulla

According to some authorities this layer does not exist in the smaller hairs. In the larger hairs, however, the medulla is always present, and is composed of from two to four layers of epithelial cells.

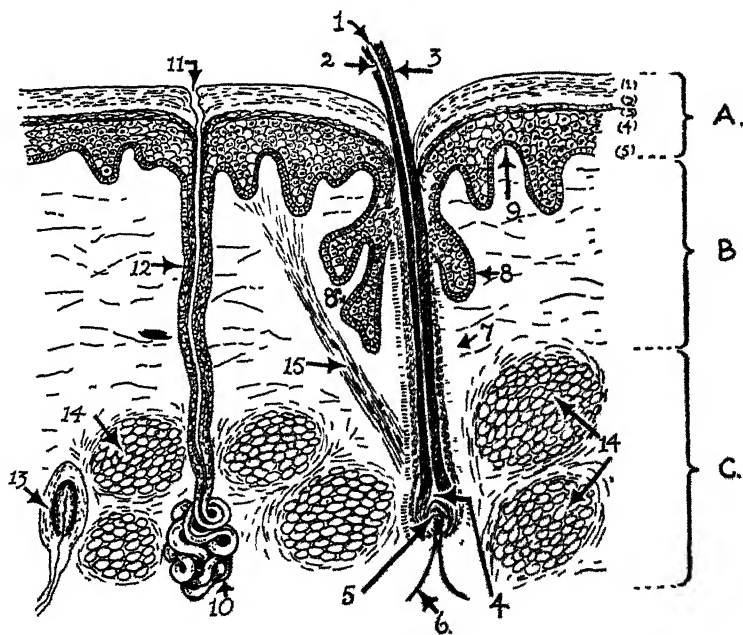


FIG. 515

- |                              |                           |                                   |                                 |
|------------------------------|---------------------------|-----------------------------------|---------------------------------|
| 1 Medulla                    | Hair Shaft                | 12 Sweat Duct                     | A. Epidermis or Scarf Skin      |
| 2 Cortex                     |                           | 13 Touch Corpuscle                |                                 |
| 3 Cuticle                    |                           | 14 Fat Cells                      |                                 |
| 4 Hair Bulb                  | 15 Arrector Pili (Muscle) | B. Dermis or Corium or True Skin. |                                 |
| 5 Hair Papilla.              | (1) Stratum Corneum       |                                   |                                 |
| 6 Blood supply to hair root. | (2) Stratum Lucidum       |                                   |                                 |
| 7 Root Sheath                | (3) Stratum Granulosum    |                                   |                                 |
| 8 Sebaceous Gland.           | (4) Stratum Mucosum       |                                   |                                 |
| 9 Papilla                    |                           | (5) Stratum Germantivum           | C. Subcutaneous or Fatty Layer. |
| 10. Sweat Gland.             |                           |                                   |                                 |
| 11. Sweat Pore               |                           |                                   |                                 |

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## Cortex

This is the largest and most important layer, occupying about 75 per cent of the entire shaft. It is situated between the cuticle and medulla layers, and contains the colouring matter. In blonde hair this colouring matter is light, in brown and dark hair it is more or less sombre. Air bubbles in the cortex are sometimes credited with being the cause of white hair. Although this may sometimes be a fact, usually it is because of the lack of pigment in the cortex.

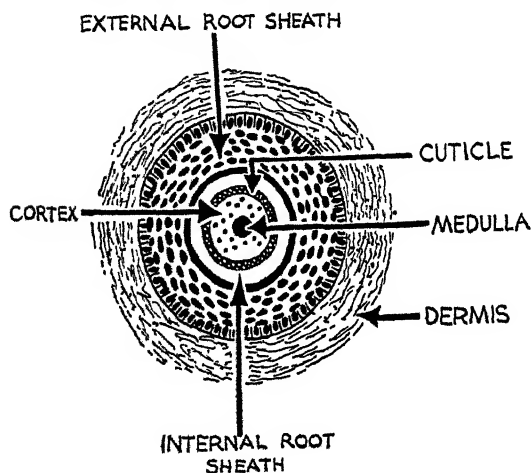


FIG 516 DIAGRAMMATIC STRUCTURE OF THE HAIR IN TRANSVERSE SECTION

(Fig 515 and Fig 517) and is recognized as being the cause of this loss of colour.

## Cuticle

Seen under the microscope, the cuticle, or outermost layer, consists of scale-like cells (similarly placed as those on the body of a fish or like the tiles on a roof), overlapping each other with the point of the scale away from the scalp. These scales vary considerably in different hair both in form and size.

The root of the hair presents at its extremity a bulbous enlargement which is whiter in colour and softer in texture than the shaft, and is lodged in a follicular involution of the epidermis, called the hair follicle. When the hair is of considerable length the follicle extends into the subcutaneous cellular tissue. The hair follicle commences on the surface of the skin with a funnel-shaped opening and passes inwards in an oblique direction to become dilated at its extremity, and, therefore, corresponds with the bulbous condition of the hair which it contains. Imagine that the hair had pushed the epidermis into a pocket in the skin, and a little projection—the hair papilla—had grown upwards from the bottom of the pocket to meet the hair bulb, and had burrowed into the bottom of the hair. It has opening into it, near its free extremity, the

orifices of the ducts of one or more sebaceous glands. At the bottom end of each hair follicle is a small conical vascular eminence or papillae similar in every respect to those found on the surface of the skin, it is highly vascular, and probably supplied with nervous fibrils, this is the part through which material is supplied for the production and constant growth of hair (See Fig 517).

The hair follicle consists of two coats: the outer or dermic coat and the inner or cuticular layer. The

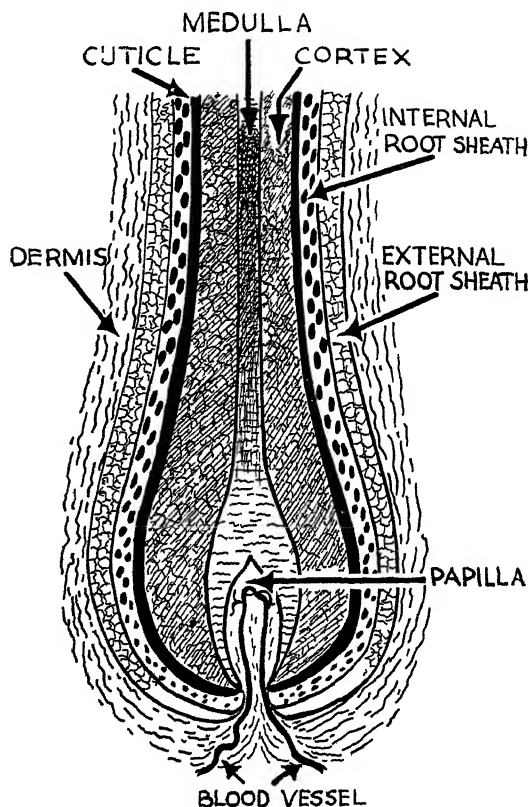


FIG 517 DIAGRAMMATIC STRUCTURE OF THE HAIR—VERTICAL SECTION

outer is formed mainly of fibrous tissue, it is continuous with the corium, is highly vascular, and supplied with numerous minute nervous filaments. The inner coat is continuous with the epidermis and, at the bottom of the hair follicle, with the root of the hair. When the root is plucked from its follicle, the inner lining most commonly adheres to it and forms what is called the root-sheath.

The hair follicle contains the root of the hair, which terminates in a bulbous extremity, and is peculiarly fashioned so as to fit exactly the papillae from which it grows. Some of the cells in the centre of the bulb contain pigment, which gives rise to the colour of the hair.

Connected with the hair follicles are minute



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bundles of involuntary muscular fibres, termed the *erector pili*. They arise from the superficial layer of the corium, and are inserted into the outer surface of the hair follicle. They are placed on the side towards which the hair slopes, and by their

action elevate the hair. The action of these muscles has already been referred to on page 483 in reference to the possible approach of danger, and the sudden erection of the hair in consequence.

The sebaceous glands are small, sacculated, glandular organs lodged in the corium, and are attached to the hair follicles. They are found most abundant in the scalp and face. The orifices of the ducts open most frequently into the hair, but occasionally on to the surface of the skin.

The sebaceous matter, or sebum, is the product of the sebaceous glands, which in the scalp are more numerous than in any other part of the

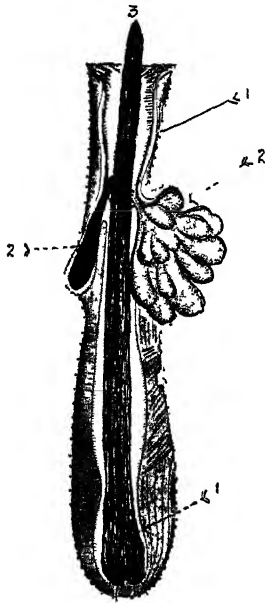


FIG 518 SHOWING INTERNAL ECONOMY OF A SCALP HAIR

- 1 The hair root in follicle
- 2 The sebaceous or fat glands
- 3 Hair shaft projecting beyond scalp

body. They are situated near the roots of the hair, and open into the hair follicles. The sebum is at first fluid, but in process of excretion forms a consistent mass that may be squeezed out in the form of a worm-like body. The purpose of this sebaceous matter is to lubricate the skin, to diminish excessive evaporation, and to render the hair lustrous.

### Use and Varieties of Hair

The uses of human hair are fourfold: (1) as a preservative of heat, (2) as an agent of protection, (3) as a sensor of touch, (4) and as an aid to beauty.

The hair must be considered as an appendage of the skin, a thread-like, horny, cellular structure containing

keratin, similar in its essential respects to the nails, but so formed as to be hard, yet supple and pliable. The hair, being a bad conductor, serves to preserve the heat of the body. The hair of the head forms a protective cushion against blows and falls. The eyebrows are not only a defence against blows, but they also divert the perspiration from the eye-sockets, thus preventing this irritating fluid from entering the tender parts of the eye. The eyelashes also act as a hair screen which catches flying particles of dust and other dangerous elements.

Parts normally provided with hair are more sensitive than those without, the reason for this extra sensitiveness has already been explained on pages 483 and 484.

Of the hair as an aid to, or promoter of, beauty little need be said. Obviously, human hair is an adornment, it tends to soften and render less harsh and conspicuous facial features and blemishes.

The principal part of the hairdresser's profession is in giving the hair skilful attention, to tend it, wash it, cut and dress it, so that the beauty of the individual is enhanced.

There are three varieties of hair: (a) long, soft hair, such as is found on the head and beard, (b) short, bristly hair, such as that of the eyebrows, eyelashes, and those found in the ears and nose, (c) lanugo or downy hair, which covers the entire surface of the body.

In form the average normal human hair in cross-section is almost exactly round, curly hair, however, tends to be elliptical, and the hair of negroid races is kidney-shaped, and in some instances is nearly flat on one side. The approximate area of the scalp is 120 sq in., and the number of hairs to the square inch approximately 1,000.

### Chemical Composition of the Hair

Analysis shows human hair to consist of keratin and inorganic salts, the proportions being roughly as follows—

Carbon	50%
Hydrogen	5%
Nitrogen	15%
Sulphur	5%
Oxygen	25%

## DISEASES OF THE HAIR

Diseases of the hair are dependent upon pathological changes in the follicle, similar to those of other portions of the skin. They comprise "inflammations" (sycosis or folliculitis), "trophic" changes, leading to "overgrowth" (hirsuties), or to atrophy, producing loss of elasticity, to colour defects (canities, blanching or greying, and ringed hair); or cases where the damage is so severe as to lead to the hair falling out (alopecia

in various forms). Finally, pathological accidents which comprise various concretions on the hair, and vegetable and other parasites (e.g. favus, tinea and pediculosis).

### Hirsuties (Hypertrichosis)

Hirsuties, or, as it is sometimes called, hypertrophy of the hair, is that disease where the hairs may be



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increased in number, or in size, either as regards length or thickness, and may grow either in normal or abnormal positions in normal conditions there may be excess in length and quantity on the heads of either of the sexes, and in the beard in man. Negrema, once a celebrated dancer, after an acute illness, had a growth of hair over 9 ft long. Cases are on record of abnormal growth of beards of 9 ft and 7 ft long.

Similar abnormal growths of hair may be found in the eyebrows, nose, ears, axillae (armpits), and elsewhere. Again, the ordinarily almost imperceptible down or lanugo hair may grow excessively and form a sort of fur, and a universal hirsuties be produced. In such abnormal conditions hirsuties is present in those cases where women and children have moustaches, beards, or whiskers. In some cases, again, two or three hairs grow from one follicle, or the hairs do not always grow in a normal direction. This phenomenon is sometimes well marked in the eyebrows and eyelashes.

Racial peculiarities undoubtedly account for a considerable number of cases of abnormal hirsuties. One authority suggests that an excess of hair is really the result of defective or arrested development. Dark people are more liable to it than fair. Family predisposition may also be a factor. Many cases of excessive growth in normal positions have occurred after a severe illness. Hirsuties follows local irritation sometimes, coarse hairs developing on the site of a blister, or after using sulphur preparations. As a rule the growth is permanent, but in a number of observed cases, where the hirsuties was due to a temporary cause, such as defective health or local irritations, etc., the abnormal hair afterwards fell out and the growth resumed its normal condition.

### Treatment

Means for the permanent removal of superfluous hairs can only be adopted with success when the increase or development is moderate. The only effectual treatment is electrolysis. This, unfortunately, is very tedious, both for the patient and the operator. Electrolysis consists of passing a fine needle, connected by means of a suitable holder with the negative pole of a galvanic battery, down to the papillae at the bottom of the hair follicle, keeping the needle parallel with the hair, so as not to pierce the sides of the follicle, as this would mar the efficacy of the treatment. Having correctly pierced the follicle, the circuit is now completed and bubbles of froth are perceived. After a few seconds the needle is withdrawn and traction is made on the hair, the operator not using much force. If the hair is not perfectly loose, the performance is repeated. As to the strength of current used, from three to five milliamperes are

usually sufficient. The object of the operation is the destruction of the hair papilla and root sheath.

Alternatives to this treatment are epilation, shaving, and depilation. Shaving of the parts may have to be done daily, but this expedient is repugnant to most women.

It is interesting to note that according to the experiments of Trotter, 1925, shaving does not increase the number of hairs, their rate of growth or their coarseness. Depilatories are not more effective than shaving, and are dangerous, as they are liable to cause irritation and disease if the skin is sensitive, especially in cases where a predisposition to dermatitis exists.

### Atrophy of the Hair

Defective nutrition of the hair may give rise to various structural alterations, which may be symptomatic or idiopathic.

The symptomatic cases are generally due to some constitutional disease such as syphilis, diabetes, fever, phthisis, or other disorders damaging to the vital powers. The hairs become dry and lustreless, or smaller in diameter, and may split and break up in various ways.

Idiopathic atrophy includes those cases in which no general disorders to account for it can be traced, and the various affections come under the following category—

- 1 The hair may be so brittle that it breaks off with the slightest strain, such as in brushing and combing.

- 2 The hair may split in various ways. The commonest way is for it to split at the end into three or four segments, which may extend for some distance down the shaft. It generally occurs in long, uncut hair, as on the scalps of women, or on a long-bearded male.

- 3 A more peculiar form of splitting of the hair is that condition which bears the name of trichorrhexis nodosa. (See Fig 519 (1)) It simulates the attempt to break a green stick, where there occurs a parting of the fibres constituting the stick without actual separation of the broken ends. (See Fig 519 (2)) It chiefly affects men, attacking the whiskers, beard, or moustache, but cases among women are also frequent, especially where the health is bad, or where favus and ringworm are present. To the naked eye there appear to be from one to several whitish spots, or small bead-like swellings, situated irregularly along the hair shaft. The hair breaks off easily at these nodes with very slight traction, leaving half of it attached to the growing part. It is said to be due to want of nutrition, causing the hair to become brittle, and, instead of breaking off across completely at once, it breaks like a tough stick. Another theory is that it is caused by a bacillus (diplococcus) eroding the cortex of the hair,

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weakening the structure and facilitating fracture. As regards treatment, where it attacks the beard and moustache, shaving is recommended, and in all cases attempts should be made to discover and remedy any defect in the general health.

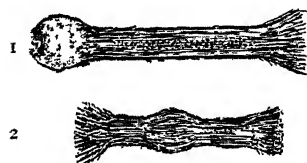


FIG 519  
TRICHORREXIS NODOSA

- 1 Hair shaft and root highly magnified
- 2 Showing broken segments

Removal of each hair affected and sponging the parts with 1 in 40 carbolic lotion is recommended.

*Trichorrexia nodosa* flourishes in moisture, and the practice of dipping combs in water before use is, therefore, to be deprecated. Where clients

prefer water to an oily lotion, then a floral, or medicated, or antiseptic water should be used.

*Trichorrexia nodosa* is very rarely met with in these days of short hair, a fact which seems to indicate that well attended and frequently cut hair is a preventive against this disease.

### Concretions on the Hair

Concretions on the hair take the form of minute knots on the hair shaft, similar to concretions found on branches of trees and bushes, when this condition exists the hair shaft presents a peculiarly gnarled or knotted appearance. These knots are due either to an acute deformation in the hair itself, or to a vegetable or some other parasite, which extraneous growth attaches itself to the hair shaft. These fungus-like attachments adhere very firmly to the hair, and if the condition remains unchecked, they will multiply very rapidly. Some of these parasites, such as the so-called "chignon-fungus" (which must not be confused with the dangerous "grease" germ), are considered to be perfectly harmless. In any case these parasites are not compatible with healthy hair, and should be removed.

### Parasitic Diseases of the Hair and Head

**Pediculus capitis.** Head lice or nits are fairly common infestations of the scalp, especially in children, and particularly in the thickly populated districts. It must be remembered, however, that pediculosis is no respecter of persons and infection can easily be made from contact, as many social welfare workers have found to their cost. The careless hairdresser may be the means of extensively spreading the evil, as head-lice can be communicated quite easily from one head to another through the medium of clothes, brushes, combs, clippers, and scissors.

During the late war there was a great increase in

pediculosis. The intermingling in the services of persons from differing ends of the social ladder, together with the great congestion in the public air raid shelters, with a corresponding lowering of facilities for hygiene, was responsible for the increase. At the end of 1941 the Ministry of Health inaugurated a special campaign against this social nuisance and menace.

**Nits.** The nits are the ova or egg of the head louse. They are firmly cemented to the head by a gummy secretion which dries quickly. The nits are more difficult to remove than the parent and are resistant to applications.

The adult female louse lays her eggs with great regularity at the rate of about seven or eight daily. The young louse emerges from the egg on about the eighth day and takes about another eight days to reach maturity. The mature louse has a life of about one month, during which time in the case of the female it lays 150-200 eggs. It will therefore be appreciated that increase is rapid.<sup>1</sup>

Impetigo is frequently caused by the continual scratching occasioned by the irritation of the lice.

The whole of the salon linen and instruments used in these cases must be immediately sterilized, and the hair clippings swept up and burnt at once.

### Treatment

The removal of the nits may be effected by soaking the head with a mixture of one-third common paraffin oil with two-thirds olive oil (the inflammatory nature of the paraffin should be borne in mind). The head is then covered with an oilskin cap which is left on overnight and washed off next morning with green soft soap. The application of a vinegar rinse assists in loosening the nits. Their removal can then be completed with a steel tooth comb.

Lethane oil, which made its appearance during the late war (N.W.F.), is a useful application for *pediculus capitis*. About a teaspoonful of the oil for a child and two teaspoonfuls for an adult is applied to about eight places of the scalp with a dropper and is spread by gentle massage. The oil is left on for about a week unless the scalp is much reddened, in which case the oil should be washed off. This oil does not remove the nits, though it kills those it touches. The nits should be removed, preferably while the hair is wet, with a metal tooth comb.

Preparations containing D.D.T. are also available for treating pediculosis and are very effective.

For the removal of nits from *postiche*, and stored hair a nitting machine should be used. (See page 15.)

<sup>1</sup> *Modern Trends in Dermatology*. R. M. B. McKenna.

# THE ART AND CRAFT OF HAIRDRESSING

## SEBORRHOEA

**The Seborrhoeic State** Attention has been drawn to the fact that the *ptyrosporon* of Malassez, the *acne bacillus*, and the *staphylococcus albus* on the healthy skin live a quiet existence, but if conditions become favourable they increase and multiply. The more important factor in producing these conditions is seborrhoea, defined by Barber as an excessive and altered secretion from the sebaceous glands, and a change in the composition and fat of the horny layer.

The tendency to seborrhoea may be inherited. In infancy the over-secretion of sebum may lead to the formation of a milk crust on the scalp. Many authorities regard this as a sign of a seborrhoeic tendency. In the development of the seborrhoeic state diet and mode of life are influencing factors of great importance. A sedentary mode of life associated with lack of exposure of the body to sun and air are also important factors. In diet carbohydrates, if taken in excess, are likely to provoke seborrhoea. The seborrhoeic subject should also avoid spicy foods and endeavour to reach a balanced diet. The muddy complexion and orange peel skin are typical of the seborrhoeic type. Barber describes two types of seborrhoeic persons. The one, usually fair-complexioned, is flushed, robust, active and in later life often plethoric, the other, usually dark, is pallid, coarse-skinned, pigmented and indolent.

### Treatment

Defects in general health should be sought out and corrected. Iron, cod liver oil or some other body-building medicine, where debility exists, is indicated. All internal treatment should of course be prescribed by the patient's doctor. Local treatment is of great importance.

In infants the fat crusts should be softened with strips of flannel dipped in olive-oil and laid on the scalp, or the oil may be well rubbed in, and the head washed thoroughly with soap and water. A little oxide of zinc may be applied for the next few days.

In adults the scalp may be washed with a spirit soap shampoo. The best method of using the spirit soap shampoo is to first wet the hair and scalp thoroughly with warm water, then pour one ounce of the soap on to it and massage in thoroughly and work up into a lather, adding more water as required. When a good lather has been obtained allow the lather to remain on for about one minute, rinse, and then repeat the procedure, rinsing well finally. Warm water only should be used.

If the scalp is very greasy washing may be carried on every two or three days, lengthening the periods between the washing as the scalp becomes less greasy until the optimum of a weekly shampoo is reached.

As shampooing alone will not effect a cure, daily applications of a suitable ointment or lotion are required. Sulphur is a valuable remedy and is credited with exerting an inhibitory influence on the sebaceous glands. Salicylic acid, Resorcin and the tars are also used.

### Pityriasis (Pityriasis Sicca)

Pityriasis is a disease which affects the scalp, eyebrows, moustache and beard, and is due to a continual exfoliation of the horny layer of the epidermis, resulting in the formation, usually without any redness of the under surface, of dandruff, which is at first usually dry, becoming fatty as time goes on. It must be carefully distinguished from seborrhoea, which, as we have seen, is a condition caused by the hyper-secretion of sebaceous fat. Pityriasis and seborrhoea, however, are closely allied, seborrhoea often replaces a fatty, or steatoid pityriasis, or may co-exist with it. It is, therefore, necessary that pityriasis and seborrhoea should be studied together, in order that the conditions of both may be thoroughly understood. Pityriasis occurs in two forms.

Pityriasis simplex capitis, commonly called dandruff or scurf, is evidenced by the accumulation of white or grey brown scales on the scalp. Even in a large percentage of children at seven years of age, sometimes earlier, the scalp becomes covered with these greyish white scales. The scales are a flaking off of the horny layer of the epidermis. With pityriasis capitis there are seen loose dry scales which may effect the vertex or the whole scalp. The scales are usually seen at first in small round patches. These may extend and cover nearly the whole scalp. Itching may accompany the disorder, but usually it is only the unsightliness of the scales that is complained of. The scalp affected with dandruff looks untidy and uncared for. The thick grey scales fall on the clothing and body.

Microscopical examination of the scales reveals the presence of large numbers of the flask-shaped organism termed by Unna, on account of its shape, the *ptyrosporon* of Malassez, after Malassez, who first recognized it in 1873. It seems logical to conclude that this is the causative agent. The condition of pityriasis simplex may remain more or less unchanged during the lifetime of a healthy individual. Similar patches may occur on the skin of the face. Pityriasis simplex usually responds to a course of correct treatment but it tends to recur. It is quite commonly believed that anyone has or is liable to have dandruff or scurf, but it is a mistaken belief. The opportunities for infection are patent and the attention of the

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hairdresser is once more directed to the Code of Hygiene (page 586)

Treatment consists of regular washing of the scalp and hair, followed by the application of ointments or lotions. The drugs usually prescribed and to be recommended are oil of cade, ichthyol, resorcin, acid salicylicum, etc. The odour of oil of cade limits its use. MacCarthy prefers oil of cade berry. A deodorized oil of cade is available.

### Pityriasis Steatoid

In some cases of the simplex variety just described the scalp may react by throwing out a slight serous exudation which causes the scales to become adherent, not so readily shed, and with a waxy yellow and almost crusted appearance. Microscopic examination shows, in addition to the flask bacillus, also staphylococcus lying between the scales. The condition may be accompanied by hair fall. There may be an increase in the itching. In men the condition frequently precedes seborrhoea with hair fall. In women the condition may persist for years, although only in exceptional cases do they become bald. Pityriasis steatoid may also occur on the beard, moustache and chest. It may accompany similar lesions on the scalp. The treatment is as for pityriasis, but some cases require stronger remedies.

The loss of hair where it occurs is general, but is most marked over the temples and forehead. The hair becomes very thin, but the affected region seldom becomes entirely bald. Treatment for removing fat diminishes the loss of hair, and encourages the new growth which tends to occur. A shampoo every ten days with a good antiseptic soap is recommended, and the daily use of an acetone scalp lotion, to which has been added liquor picis carbonis, 1 dr, and tincture of quillaia 1 oz, pilocarpine hydrochlorate, 6 gr, to 8 oz of the acetone lotion, is also strongly recommended as productive of good results.

### Pityriasis of the Eyebrows

Steatoid pityriasis only is met with in the eyebrows, and usually accompanies a similar condition of the scalp. Thick, yellow, soft scales may be seen, which often extend slightly beyond the hair region. The scales are always fatty, though varying in degree, while the whole condition is permanent and diffused. Treatment consists of applying ointments containing sulphur, resorcin, oil of cade, and oil of birch. Good results are obtained by friction with liquor picis carbonis in eau-de-Cologne.

This form of pityriasis may be accompanied by a considerable loss of hair, and thus the eyebrow may, and often does, become a third of its usual size. Should eczema follow the pityriasis, a complete alopecia almost always follows. The measures to be

taken consist of treating the parts with ointments as above, and then later with alcoholic frictions, as in pityrioid-alopecia of the scalp.

### Pityriasis of the Moustache

The dry form, pityriasis simplex, is rare in this region, and consists merely of a little itching, and some scales loosened by scratching. The fatty form, steatoid pityriasis, is more common in the moustache, and numerous yellow, semi-detached, greasy scales are seen between the hairs at their base. There is intense itching and a loss of some five to ten hairs per day, but, although the moustache may become attenuated in the course of time, there is seldom any visible alopecia, and very rarely the total loss of the moustache. When pityriasis is seen in this region it is indicative of the presence of the disease in other parts of the body. The predisposing conditions are said to be adolescence in the male sex, an inherent tendency to a fatty skin, blonde or red hair, over-feeding, and indigestion. The condition, though amenable to treatment, is apt to recur rapidly. Frictions with eau-de-Cologne, or an alcoholic lotion containing liquor picis carbonis, are recommended, and should be given daily.

### Pityriasis of the Beard

Pityriasis Simplex is frequently seen on the beard, though the person may be unaware of its presence, chiefly owing to the scales being so fine. It generally occurs under the chin, and may become apparent only by a slight irritation and a fine powder which falls on rubbing the skin. The treatment consists of daily frictions with alcoholic lotions, one containing tincture of iodine or liquor picis carbonis in eau-de-Cologne being highly recommended.

Steatoid pityriasis is less common on the beard area, but more apparent than the above form. The scales are constantly falling on the clothes, the itching is intense, while similar lesions occur on the moustache, scalp, and sometimes on the chest. Treatment varies according to the intensity of the disease. Mild cases are treated as in pityriasis simplex, more severe cases require stronger applications of tar or creosote ointment. A lotion containing oil of cade in acetone, or an ointment containing oil of cade in lanolin, should be applied at night and washed off in the morning with antiseptic soap. Still more severe cases require, in addition, preparations containing oil of birch, ichthyol, resorcin. When the pityriasis has disappeared, and to prevent recurrence, the scalp should be well looked after, and frequent attention to scalp hygiene is necessary.

### Seborrhoea oleosa (oily seborrhoea)

In this condition the skin and scalp are oily and greasy. The common position is on the face, especially

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the forehead, cheeks and nose, and the scalp. The complexion is thick and muddy. The hair becomes lank and greasy within a few days of washing, and in women it is by this fact a distressing condition. There has been considerable discussion in the past in regard to the true nature of seborrhoea oleosa. Unna considered the secretion of fat to be from the sweat glands, while Sabouraud believed it to be an inflammatory infection of the sebaceous glands. The general opinion is that while the sweat glands may be partly responsible, the oily secretion is chiefly derived from the sebaceous glands. Oily Seborrhoea is one of the most powerful factors in hair loss and at the same time one of the most intractable to treatment. A microbacillus is considered to be the causative factor, but it is not the determining factor, as microbacilli may be found on normal scalps. In some cases oiliness of the scalp may be accompanied by hair fall and, indeed, there may be a history of "greasy hair all my life" without hair loss. Recent investigations seem to indicate that changes in the hormonal balance have an effect on seborrhoeic activity.

There is a form of seborrhoea which resembles psoriasis.

### Seborrhoeic Dermatitis

There is usually a history of scaliness of the scalp. The condition breaks down and red inflammatory lesions are found. There may be some itching. The patches are diffuse and usually spread beyond the scalp. The front hairline may be involved (Corona Seborrhoea of Unna). The backs of the ears are frequently affected. The condition responds to treatment, but is likely to recur. The diagnosis from psoriasis in some stages may be difficult.

Ointments probably give the best results but lotions may be prescribed where ointments are objected to. Sulphur, resorcinol, etc., are favourite drugs, but if the inflammation is great a simple soothing lotion may be preferred to commence with, i.e. Boric acid lotion. Ultra-violet light is very useful in the treatment of the chronic types of the disease.

### Sebaceous Cysts

Sebaceous cysts are cystic tumours varying in size from a pea to a goose's egg. They are found chiefly on the scalp and back. They may be simple or multiple. They are usually not painful and grow slowly as a rule. They can be moved under the skin. On the scalp they are generally hairless, due to pressure. If the duct is open the contents can be expressed as a cheesy-looking fluid. Their origin is at present undecided. At one time it was believed that they were due to the blocking of a follicle. Some no doubt are formed in this way and differ from the retention type. The prevailing opinion is that they originate from the ectoderm.

Schmidt gave the following analysis of a sebaceous cyst.

Parts per 1000	
Water	317
Epithelium or Proteids	617.5
Fat	41.6
Fatty Acids	12.1
Ash	11.8

There seems to be some evidence of hereditary influence, and cases are met where the cysts are in the same situation on parent and child. Treatment is surgical and, provided that the capsule is removed whole, the cyst does not grow again.

## FAVUS

Favus, known also as *tinea favosa* and honeycomb ringworm, is a contagious vegetable parasitic disease of the skin. Although the usual situation of the disease is the scalp, it may occur, like ringworm, on any portion of the body, and may occasionally attack the nails. Favus is not conveyed with the same facility as ringworm, although it is a contagious disease.

### Symptoms

The affection develops slowly and insidiously on the scalp, beginning as an insignificant superficial lesion or a slightly inflamed spot, which is circumscribed and slightly scaly, the scales being of a thin nature, resembling bran. The outlets of the hair follicles are then surrounded by points of yellowish rind, which increase slowly in size until they assume the dimensions of small peas. These yellowish points, or rind crusts, are cup-shaped, the concave side facing out-

wards. Each cup-shaped mass, known as a scutulum, is, during the earlier stages of favus, pierced through the centre by a hair, around which the mass has grown. As the disease progresses the scutulum are raised several lines above the surface level and are easily powdered.

Under the crusts the surface of the skin is reddened, somewhat excavated, and, if the disease is of long standing tends to become somewhat atrophied. When the crusts are removed some serous exudation takes place and bleeding is generally noticed.

New crusts form between the old ones as the disease progresses, while the old ones extend and increase, so that the crusts become confluent, irregular masses of thick yellow accumulations, not unlike mortar in appearance. After a time, due to the introduction of sebaceous material in co-existing seborrhoea or some other extraneous matter, the crusts may



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assume a slight brown colour. The odour is peculiar and characteristic, and has been compared to that of stale, musty straw, or that of mice, or in bad cases to the urine of cats.

The progress of the disease is very slow, and many months may elapse before the scalp is completely involved. The disease may limit itself to an area of 1 in. or 2 in., or it may appear to be disconnected, that is to say, new foci may appear either near the original patch or in remote parts of the scalp.

In occasional cases, generally chronic, pustules may be seen near the crusts, and after the disease has been in progress for some time the whole involved area may suppurate, and when this occurs the accumulated masses become loosened and are easily removed.

The hairs are involved early in the disease and become brittle, lose their lustre, split and break off, and a large number fall out. After a time the crusts may separate here and there, leaving an atrophic and more or less hairless surface, with numerous scattered yellow crusted areas, but at the border the disease will usually remain active. Thus, the disease may in time involve the whole scalp, and may remain active more or less over the entire surface.

In long-continued and stubborn cases and where the malady has ceased to exist or be active, as in sluggish cases, there is general scurfiness with yellow scales in masses irregularly dispersed. The skin is then atrophic, dry, and harsh, and relatively hairless, with perhaps a few tufts here and there.

Favus is caused by a vegetable parasite, the *achorion schonleini*. It attacks both sexes, but more frequently the male of the species. Although favus may occur at any age, it is extremely rare for the scalp to be affected after the age of 15 years.

It is conveyed by direct human infection, or to man from the lower animals, such as cats, dogs, rabbits, mice, fowls, and sometimes cattle, including horses. It is probably communicated quite frequently by the domestic cat, the latter contracting it from rats and mice, particularly the latter. It is interesting to note that favus is comparatively rare in England and America, but it is not uncommon in Scotland and on the Continent. Its prevalence would appear to be greatly influenced by nationality (being very persistent among the poor peasants of Russia, Serbia, and Poland), poverty, lack of personal cleanliness, and gross neglect of the scalp; perhaps some inherent peculiarity of the skin may predispose certain individuals to the attack.

### Pathology of Favus

The yellow cups are made up almost entirely of the mycelium and spores of the fungus, *achorion schonleini* (see Fig. 520) which was discovered by Schonlein in 1839. The fungus can be easily identified by the

following experiment. Place a portion of the crust on a slide in a few drops of liquor potassae, and place a cover-glass over it and allow it to stand for several minutes. The cover-glass is then carefully pressed down and the specimen examined microscopically with a power of 500 diameters. If the hair itself is to be examined the shafts should be allowed to soak in the liquor potassae for at least twenty minutes.

The mycelium is branched and ends in conidia while the inner part of the hair is filled with closely packed chains. In favus hairs, when epilated, bring



FIG. 520  
VEGETABLE PARASITE (*ACHORION SCHONLEINII*)  
Fungus spores, highly magnified found in hair of person suffering from favus.

away the greater part of the root sheaths, whereas in ringworm the hairs tend to break off short. The obvious reason why the massed crusts assume a cup-like shape is due to the more vigorous growth of the fungus at the moist and more febrile edge as compared with the relatively dry centre of the scutulum.

The characteristics of favus are generally so distinctive that it is usually readily recognized and diagnosed. The diseases with which it is most likely to be confounded are ringworm, lupus erythematosus, eczema, seborrhoea, and psoriasis, but in all cases of doubt microscopic examination of the hairs and scales will settle the point.

On ringworm, the patches tend to be circular or ring-like, whereas in favus the areas are irregular, moreover, ringworm shows only slight scaliness, and a tendency for the hair to break off near the follicular outlets, whereas in favus the crusting and atrophic changes are invariably as described above.

The cicatricial areas of lupus erythematosus show some resemblance to favus, but the crusting and other features are absent from the former disease (lupus erythematosus) which usually appears on the face as well. It is also important to remember that seborrhoea may, and often does, co-exist with favus.

### Prognosis and Treatment

Most cases will recover, if persevered with, in the course of from one to three years. Some cases, however, are intractable, and incurable if only an ordinary treatment is followed. The orthodox method of



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treatment consists of first removing the crusts, epilating the affected hairs by X-ray, and then applying

parasiticide remedies, such as sulphur ointment, formalin lotion, and iodine

### SYCOSIS

The term "sycosis" is derived from the Greek word for "fig" (sukon—fig, osis—ulcer), and when developed it bears some resemblance to the interior of a ripe fig. Two forms are recognized—*sycosis vulgaris* and *unea sycosis*.

#### Sycosis Vulgaris (Coccigenic Sycosis)

The cause is due to an infection by staphylococci (usually staphylococci pyogenes aureus). It is a highly contagious disease, easily conveyed by means of the hairdresser's shaving brush or razor. Hence its old name Barber's Rash and, some years ago, it resulted in some court actions. The name Barber's Rash was a misnomer and rather unfair to the barber, for it was often conveyed by the shaving brush of the self-shaver. It may also be conveyed by means of the instruments, tools, and other implements of the workshop, unconnected with the operation of shaving. It must be borne in mind that the skin after shaving, due to the minute invisible wounds inflicted upon the epidermis by the razor, is more open to infection. It must also be admitted that the standard of hygiene of hairdressers' shops some years ago left much to be desired. The hairdresser of to-day should always observe strict cleanliness in his business and the

sterilization of the instruments he uses in his craft is imperative. Personal cleanliness and washing of hands are equally important.

The disease usually spreads, affecting the hairy regions on both sides of the face, but may remain limited to the upper lip. The lesions are pustules penetrated by a hair. The hairs remain firmly rooted until suppuration loosens them, when they may be extracted with little pain. A moderate amount of burning and some itching are the main subjective symptoms.

Treatment is by the medical man, and great attention should be paid to general health and any accompanying diseases such as decayed or abscessed teeth, chronic tonsillitis, sinus infection, etc. The work of the patient should be considered. If his work brings him into contact with irritating substances he should be advised how to protect himself. A change of occupation from a sedentary to an open-air life may be necessary. Shaving should be avoided, the beard being closely clipped instead. Harsh soaps should not be used. It is better to cleanse the face with oil and a saturated solution of boric acid. Epilation by X-ray is often resorted to, while some success attends the use of sulphanilamides.

### RINGWORM

Ringworm of the Beard, or sycosis barbae, is an infection of the beard by fungi, usually the trichophyton endo-ectothrix.

#### Symptoms

Although the disease may be superficial and produce only a few scurfy red patches on the surface of the skin without invasion of the follicles, more often the fungus invades the follicles and sets up a violent eruption and inflammation. The lesions are elevations which resemble blind boils with an open follicle filled with pus through which a stumpy hair protrudes.

#### Treatment

The suppuration kills the fungus and brings about a cure. Iodine lotions are of value, but the ideal method is X-rays' epilation, followed by starch and boric poultices; afterwards the skin is anointed with an antiseptic ointment.

The diagnosis from coccigenic sycosis. In coccigenic sycosis the cocci can be recognized by a microscope. No trace of ringworm fungi is present. In tinea barbae the fungus is found in the hairs from the edge

of the nodules. Both forms are contagious and can be spread by shaving brushes, etc., or razors. They should not be treated by the hairdresser and, because of the risk of spreading the infection, they should not be attended to by him in his salon.

Tinea sycosis is closely allied to tinea tonsurans, or ringworm of the scalp, and also to tinea favosa (favus) or honeycomb ringworm, which diseases are also described in the present section.

Ringworm of the Scalp. Tinea tonsurans, or ringworm of the scalp, is one of the most common diseases in Great Britain, especially among school children. The disease may be conveyed by means of razors, brushes, and combs in hairdressers' shops, or by towels, pillows, brushes, combs, and hair-slides used in the home. The interchange of caps and hats among school children is also a frequent source of contagion. Furthermore, the patient may frequently re-infect himself by wearing contaminated headgear, the linings of hats and caps become laden with fungus spores, and thus the disease is conveyed to another part of the scalp, or an already cured spot is re-infected. Infected caps or linen should be burned.

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which is the only safe method of preventing re-infection. Domestic animals often act as carriers of the various fungi which cause ringworm.

The ordinary scaly ringworm of the scalp, *tinea tonsurans*, is due to an infection by the *microsporon audouinii*. It is a disease of childhood and affects both sexes. It tends to disappear at puberty, possibly due to the influence of endocrine secretions. The discovery by Stephen Rothman and his co-workers (1946-47) that a certain fraction of the free fatty acids extracted from adult human hair was capable of inhibiting the growth of *M. audouinii* in concentration of 0.0002-0.0005 per cent is of great interest.

*Tinea tonsurans* first shows as a small reddish papule around a hair, and soon becomes a small, round, and well-defined scaly patch, pale or greyish-red, covered with minute white epidermal scales. The skin becomes furfuraceous, dry, and irritating. The disease spreads at its periphery, and when the fungus gets well down into the follicle the hair begins to show signs of damaged nutrition. The patch continues to enlarge to the size of a five-shilling piece, and unless coalescing with another patch, preserves its rounded, or sometimes oval, outline with sharply defined borders.

On examination with the lens the patches will be found to be covered with strips of hair, dull and lustreless, bent and twisted in all directions. Any attempt to epilate the hairs at this stage will result in their breaking off just below the surface of the scalp. The broken hairs vary in length, but are on an average about  $\frac{1}{8}$  inch long. On closer examination, one can see that they are sheathed in a kind of greyish white envelope, which a few drops of chloroform will make more visible.

The diseases most likely to be mistaken for ringworm are sycosis and the dry forms of seborrhoea and psoriasis and alopecia areata. In seborrhoea, however, the scaldiness is diffuse, and never occurs in sharply circumscribed patches. Moreover, baldness due to seborrhoea takes the form of thinning, that is to say, the hairs do not break off, leaving stumps as in *tinea tonsurans*. The confusion with psoriasis is more understandable, but, as will be seen presently, when this particular disease is explained, the mistake usually arises because of a too superficial examination of the scalp, also the presence of psoriasis on other parts of the body aid diagnosis.

### Aetiology of Ringworm

There are two distinct types of fungus, the small-spored and the large-spored, and each has several sub-

varieties. Macleod and Muende (Pathology of the Skin, 1946) list fifteen species of common ringworm fungi. Some varieties, i.e. *microsporon audouinii*, affect human beings only. Others affect human beings and animals indiscriminately and are transferable from one to the other. The most important fungi of the small-spored group is the *microsporon audouinii*, which causes the largest percentage of ringworm of the scalp in children. *Microsporon felinum*, as its name indicates, is the cause of ringworm in cats and is sometimes parasitic on the human skin. Microspora occur in horses and dogs, from which source humans may be affected. The microspora do not cause ringworm of the beard. Microscopically, the hairs infected by the *microsporon* are seen to be surrounded by a sheath of myaline spores. They lie on the hair and around it in several layers, and present the appearance of a tessellated pavement or mosaic. The *microsporon* affected hairs have a greenish fluorescence when examined under a Woods' filter. Other varieties are the black dot ringworm and kerion or suppurative ringworm.

**The Large-spored Tinea, or Trichophyta** There are two main groups, the *endothrix* group, in which the fungus and its spores lie wholly within the hair, and the *endo-ectothrix*, in which the fungus is found both outside and inside the hairs. The *endo-ectothrix* variety is responsible for nearly all cases of adult ringworm. It may also cause ringworm of the body and nails.

### Treatment

Ringworm should not be treated by the hairdresser. Any defect or deficiencies in health should be remedied. In general, treatment locally consists of applications of anti-parasitical ointments. The difficulty lies in getting the drugs into the follicles. Without epilation the treatment is likely to be slow and tedious. The more rapid and certain means of cure is with X-rays. The X-rays do not kill the fungus, but cause the hairs to fall, bringing a large amount of the fungus with them. The fungus left behind can then be treated with the antiseptic ointments. Epilation is also effected by thallium acetate. Experiments have been carried out to make possible cure of ringworm of the scalp without previous epilation by using new penetrating vehicles, both in this country and America. Preliminary reports seem to indicate that epilation still affords the quickest prospects of a cure.<sup>1</sup>

<sup>1</sup> *B M J*, April 17, 1948. Vol. 1, p. 723

## PSORIASIS

This is a skin disease which is one of the commonest. It is a chronic affection characterized primarily by dry, red patches, covered by silvery, adherent scales, occurring chiefly on the extensor surfaces. It is

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distinct from tinea tonsurans—ringworm of the scalp—but sometimes confused with it because on the scalp its appearance is similar and its patches are round. But in contradistinction to ringworm there are never any hair stumps present, the scales are more abundant and often form silvery crusts, and it occurs additionally on the body. A typical case of psoriasis has well-marked and easily recognizable features. It is symmetrical, situated on the extensor surface of the limbs, especially on the tops of the knees and the tips of the elbows. The scalp and sensitive parts of the trunk are also frequently attacked. The patches are of variable size, round or oval when small, irregular when large. The

sharply-defined borders of these patches stand out prominently from the healthy skin, and they are covered with dry silvery-white scales which are adherent. The under-parts of these patches are bright red in colour and are slightly raised.

Psoriasis should never be treated by a hairdresser, it is a chronic skin disease, difficult to cure, and often associated with general ill-health. The patient should be advised to seek immediate medical advice. The treatment for psoriasis involves a course of suitable internal medicine, accompanied by antiseptic dressings on the affected parts, and the employment of ultra-violet rays.

### ALOPECIA

The term "alopecia" is derived from a Greek word which means a fox, partial baldness being common to that animal. Alopecia is a generic term applied to any condition in which there is loss of hair, varying in extent from a slight thinning to complete baldness. There are several varieties of alopecia: Alopecia congenita, Alopecia senilis, Alopecia prematura, Alopecia areata. The last form, it must be pointed out, differs from the other three varieties of alopecia and, as will presently be appreciated, requires treatment fundamentally distinct from that usually prescribed for baldness.

#### Alopecia Congenita

(a) *Congenital Alopecia* is a rare condition. The hair loss may be patchy, or the hair generally may be scanty or downy in character. In very exceptional cases no hair has ever grown, and in such cases it is not unusual to find defects in other structures, especially the teeth and nails.

The commonest situation for a patch of this form of alopecia is on the temple, running obliquely backwards, and measuring approximately  $2\frac{1}{2}$  centimetres in length by  $1\frac{1}{2}$  centimetres in width. This patch may occur on one or both sides, and, although usually persistent, it does not increase in size. The skin is not quite smooth, usually showing a little down, but is thin and atrophic. The condition has sometimes been attributed to the use of forceps at birth, but the cause is at present unknown, and no treatment is of any avail.

Certain exceptional cases have been recorded in which the hair was quite absent for years on the scalp and elsewhere, but which subsequently developed hair of normal thickness. Heredity seems to play a very important part in this form of alopecia, different members of the same family having exhibited the condition.

An examination of sections of the skin in congenital alopecia will reveal that either the hair follicles are wanting or are defective or the true skin is altered in

structure, and here and there appear only slight indications of papillae.

(b) *Occipital Alopecia*. The newly-born infant frequently presents alopecia of the occiput—i.e. the back of the head—where the hair is rubbed on the pillow. The resulting patch of baldness is usually of an oval formation with the large diameter in the transverse direction. This form of alopecia cannot be strictly considered as congenital alopecia, but must be mentioned so that errors in diagnosis may be obviated.

#### Alopecia Senilis

(a) *Women*. Females very frequently at the age of from 45 to 50 present a slowly increasing patch of baldness on the crown. This has been attributed partly to the wearing of a chignon, combs, hair-pins, frames, pads, etc. The baldness may occur without pityriasis or local seborrhoea, but may be induced by a slow process of sclerosis. An oval patch of almost complete baldness forms, the skin of which is smooth, scar-like, and such hairs as are present are frizzled-looking.

Sometimes in middle-aged women the hair follicles undergo a fibrous transformation and become completely obliterated. This condition occurs also in men who are already bald, but in women it would appear to occur at middle-age and in cases where the hair has hitherto been well preserved, and may be associated with certain pathological changes at the climacteric. The follicles present a circular elevation or a slight border at their mouths, and the process ends in a fibrous transformation and final disappearance of the follicle. In men who are already bald this is not of much importance, but in women it leads to a permanent diffuse alopecia, which is incurable. The cutting off of long hair in women, however, has led to a decrease in the number of these cases.

(b) *Men*. Senile baldness in men is that condition of baldness so frequently seen in those of advancing years. It is usually preceded by a greying of the hair.

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and commonly consists of a general thinning, with a complete baldness of the crown area. According to Pincus, when alopecia starts at the crown it always does so at the very centre, and advances to the front and later on affects the sides and back. Then it gradually and generally slowly extends, and may involve a large portion of the entire scalp, leaving a fringe of hair at the back, but completely denuding the front of the scalp. The loss of the normal hair may be followed by the appearance of down, but usually this soon disappears. Atrophic changes in the skin take place, the follicles are obliterated, and a billiard-ball smoothness of the part results. With this disappearance of the hair from the scalp, there is usually an increased tendency to hairiness on other parts of the body surface.

According to Sabouraud and Unna, senile alopecia is a relatively delayed alopecia due to a long-standing seborrhoeic catarrh. Indeed, Sabouraud maintains that the ultimate evolution of baldness depends entirely on the age at which it started. For example, when the baldness at the crown is complete at the age of 30 years, at 70 the scalp is reduced to a circumferential band of fine, scarcely visible, woolly hairs. Baldness of the crown is generally increased by a supplementary alopecia, extending from the borders of the scalp towards the centre. But where the baldness of the crown is incomplete at 30 years, but complete at 50, the hairs around the head may be preserved. It is, however, generally scanty on the temples and around the ears.

Incomplete baldness may be complicated by a form of pityriasis (pityroid eczema), and various other eruptions, such as pityriasis circinata (seborrhoeic eczema). Finally, according to Sabouraud, thickening and atrophy of the subjacent tissues may occur, which is not really a result of the seborrhoea, but a complication of it.

### Treatment

Where the atrophic changes have set in it is obviously quite useless to attempt any treatment with a hope of restoring the hair. Where seborrhoea co-exists an anti-seborrhoeic plan of treatment may be adopted. Antiseptic soap may be used to shampoo the head every night, and suitable antiseptic lotions may be applied. Where there is a considerable flow of sebum, colossal sulphur should be used. In cases where pityriasis circinata (seborrhoeic eczema) has supervened, an ointment containing sulphur and acid salicylicum is recommended and should be applied at night and washed off in the morning. Excessive dryness should be guarded against by the use of olive-oil and lanolin.

### Alopecia Prematura

There are two varieties of premature alopecia, namely, (a) idiopathic, which occurs without any

recognizable cause beyond hereditary influences, (b) symptomatic, which has a recognizable cause. According to Sabouraud and Dana Hubbard, however, many cases of so-called idiopathic premature baldness are in reality the outcome of seborrhoea.

(a) **Idiopathic Alopecia Prematura** is an alopecia without a recognizable cause. At first there may be a daily loss of hair, which in time, of course, produces a noticeable thinning, and the new hairs which replace those lost are poor in texture. Usually, the baldness begins at the crown, but frequently, in addition, it starts in the front, usually at the temples. From the temple the baldness spreads backwards in an elliptic shape, and encroaches on the sides and top, leaving a strip of hair on the top of the scalp. The thinning may start on the centre of the top of the scalp and work back from the forehead region, resulting in a total loss of hair.

The hairs which replace the normal hair are generally downy in character, but these, with the exception of a hairy patch here and there, generally disappear also.

The age and sex of those attacked are of special moment. Alopecia prematura idiopathica usually occurs in men between the ages of 20 and 35, women, however, are very rarely affected.

Heredity plays an important role in the causation of alopecia prematura, the baldness in blood relations may be identical as to the starting point and as to extent.

The wearing of tight headgear is also considered a determining factor, and may be said to influence the condition in three ways: first, especially if the hat be stiff and tight, by pressing on the temporal arteries, thereby diminishing the amount of blood which normally goes to the scalp; second, because the scalp is robbed of light and air, the blood supply in the skin about the roots is lessened and the hair in consequence suffers from want of nutrition; third, by excessive and fetid perspiration of the scalp induced by non-ventilated headgear.

Alopecia prematura has been ascribed to the fact that in certain individuals the connective tissue beneath the scalp becomes sclerosed, and in this way atrophic changes occur in papillae of the hair, and probably also lead to the compression of the blood-vessels which supply them. Certainly, in most cases a tightened condition of the scalp is seen to develop. Finally, it must not be overlooked that some of these cases may be accompanied by, or be due to, seborrhoea.

### Treatment

In the uncomplicated and apparently causeless cases, especially where there is a marked hereditary tendency, nothing much can be done. But, where

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seborrhoea is present, an anti-seborrhoeic line of treatment should be adopted, in those cases, however, where the seborrhoea and alopecia have started at an early age, a cure cannot be considered as at all probable

(b) *Symptomatic Alopecia Prematura*. This condition has always a definite recognizable cause, which, however, may be different in various cases

The most common cause is seborrhoea, and its allied condition, pityriasis, and many authorities incline to the belief that at least 75 per cent of cases of baldness are due to these conditions. In seborrhoea there is usually a general thinning of the hair, especially over the crown and the temple region, which progresses, perhaps slowly, but usually results in a complete baldness of the areas invaded

Fevers and other acute systemic diseases are frequently followed by a rapid shedding of the hair, and this is due to toxæmia, but baldness in these cases only occasionally becomes complete

Active syphilis also plays its part in causing loss of hair, especially in a period of several months after the contraction of the disease. It is usual to expect a re-growth of hair after fevers and other acute systemic diseases and also acute syphilis, in fact, the resultant baldness is rarely permanent

Many other diseases of the scalp are followed by loss of hair, and among these may be mentioned persistent eczema, psoriasis, erysipelas, folliculitis decalvans, lupus erythematosus, ringworm, favus, and the late or ulcerative forms of syphilitic lesions. The hair loss in ringworm—*tinea tonsurans*—is, as a rule, temporary, but in favus, where there is destruction of follicles, the loss is permanent.

After eczema of long duration, the hair falls out, but usually re-grows when the disease is cured. Among other diseases which cause permanent baldness may be mentioned smallpox, leprosy, and morphea. Severe blows, serious burns after permanent waving, and hair dye poisoning may also be cited as causes.

### Treatment

A great deal can be done in many forms of symptomatic alopecia, and, if the factor or element of heredity is wanting, a re-growth is not unusual. After acute fevers, acute systemic diseases, also after active syphilis the hair growth can generally be replaced

In those diseases where distinct atrophic changes take place, with destruction of the follicles or papillae, of course, nothing can be done to induce a growth, but a great deal may be done to limit the spread of the disease. Shaving of the scalp after fevers is ineffective, and, therefore, unnecessary.

The treatments advised for seborrhoea and pityriasis have already been dealt with. When seborrhoeic and

pityroid conditions and other complications are removed it becomes necessary to adopt a stimulating line of treatment so as to produce an hyperaemia of the scalp. Resorcin is usually beneficial in a strength of 4 per cent in lotions, but care must be taken not to use soap or an alkali in conjunction with it, or else discoloration of the hair may result. It is unwise to use resorcin in cases of white or grey hair, as a yellowish tinge may be given to the hair. Formalin, chrysarobin, ammonia, mercury, and jaborandi have all been recommended, but these should only be employed in special cases and with great caution.

Frequently an improvement in the general health of the individual is followed by an increased hair growth. Radiation by means of ultra-violet rays is of undoubted value in the treatment of all forms of alopecia, and is, therefore, to be highly recommended. High frequency currents (often incorrectly termed violet ray) and the vibrator have their place.

### Alopecia Areata

This is the alopecia of patchy baldness of the scalp and beard and it is met with frequently by the hairdresser in the practice of his profession.

**Signs and Symptoms** The disease is found in both children and adults. It is best described as one or more partial or completely bald areas. The patches are usually round at first, but later may spread and increase in number until in severe cases the hairs disappear from the whole scalp and possibly the whole body and a condition of alopecia universalis is reached. The bald patches may be smooth and shining and if there is any excess of seborrhoea, greasy in appearance. They may be dotted with plugged follicles resembling black dot ringworm. In the earliest stage the patches may be pink, but in most cases when brought to the notice, often by the patient's hairdresser, the patches are whiter than the surrounding areas. In a small number of cases the loss of hair may be preceded by stinging, itching and burning of the areas involved, or neuralgias and headaches of the whole head or on the side of the area later to show alopecia. Sometimes the alopecia spreads around the margin of the scalp forming a banded alopecia. This form is often rebellious to treatment. The patch may follow the line of a nerve. In newly developed patches the peculiar stumps known as point of exclamation hairs are found. Pigmentary disturbances are always present, and in the majority of cases the hair grows white but slowly recovers its normal colour.

**Aetiology.** The cause of alopecia areata is still unknown. There are three theories regarding it (1) the microbic, (2) the tropho-neurotic, (3) toxic theory. No one theory appears to hold good for all cases. The tropho-neurotic theory probably accounts



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for the largest number. In summing up the theories, Dr Lee McCarthy draws attention to the fact that very little is known that is definite about the cause of alopecia areata. A portion of the cases fit with the tropho-neurotic idea, while a number of cases appear to be explained by the influence of the secretions of the ductless glands. The toxic theory that the disease is precipitated by the distant reflexes that arise from the teeth, viscera, etc., has not many adherents to-day. The parasitic theory which appeared to have been ruled out at the end of the last century has been revived with facts worthy of consideration by Galewsky.

Factors that also may enter into the picture of causation are age, sex, hereditary and family predisposition, tuberculosis, syphilis, etc. In conclusion it may be said that the large majority of investigators agree that alopecia is not parasitic or epidemic in character, and only further study will reveal the actual cause of the disease. In all probability alopecia areata is only a symptom and it will be found to have many causes.

### Prognosis

Satisfactory cases take about three to six months to cure. Many require twelve to eighteen months, and some may be incurable. Cases commencing just before puberty are often favourably influenced by the bodily changes taking place and recover spontaneously. The disease tends to recur and most patients have more than one attack, often at long intervals. In all cases occurring below the age of forty the prognosis is fairly good. After forty the prognosis is not so favourable, but even then most cases recover.

Long standing cases should not be despaired of although, of course, the possibility of recovery is not good.

### Treatment

General treatment should be directed to improving the general health. Debility, anaemia and any septic foci should be dealt with. All internal treatment should be given by the patient's doctor. Decayed teeth should be filled or removed. As eye-strain is an aetiological factor of some importance, the eyes should be examined and any defect attended to. Glandular preparations have been used with some success in selected cases, sometimes in the form of injections.

Local treatment consists of application of stimulating lotions, cantharides, capsicum, iodine and lactic acid being the drugs most frequently used. Chrysarobin is also used but has the disadvantage of staining the linen and also, if not used with great care, may set up a conjunctivitis of considerable severity.

It is desirable, while treating the patches, to stimulate the scalp generally, this prevents extension. Doses of ultra-violet ray from a carbon or a mercury vapour lamp are often of benefit. X-rays are also used. Alopecia on the face is best treated by sulphur ointment, while that on the body benefits best by general treatment. A brisk frictioning with a body glove helps.

Thorium X has been used with some success in cases of long standing. The use of these radio-active substances is in its infancy and at present should be used only by experts.<sup>1</sup>

## IMPETIGO CONTAGIOSA

Impetigo contagiosa, commonly known in boarding schools as "scrum-pox," is a very highly contagious skin disease, affecting chiefly the face and scalp, but at times spreading to other parts of the body and to the limbs. Bacteriological investigation seems to point to the primary infection being streptococcal, but by the time treatment is sought staphylococci are certainly often predominant, chiefly *S. aureus*. In many cases the organism is introduced into an abrasion or laceration, but sometimes this is not evident, and careful observation reveals a small pimple capped by a still more tiny vesicle, which enlarges rapidly and eventually gives rise to the characteristic yellow crusts. The disease may be inoculated into acne spots from which the top has been scratched, and not infrequently impetiginous and pustular spots co-exist side by side.

One fact, however, is certain. Infection is introduced from without, and a common source is the hair and scurf. When the scalp is scurfy and the hair allowed

to grow too long, and especially if it is treated with pomades, it acts as a trap for germs, and when the head is rubbed against an infected face or jersey, as, for example in games, the scalp likewise becomes infected. If the face—especially the folds between the ears and the temples—is not washed after the hair has been brushed, a layer of infected scurf is deposited, and a slight tear of the ear, such as is very common in football, gives the germ an easy entry into the superficial layers of the skin. This sets up irritation, and leads to scratching, thus an ample supply of streptococci is deposited under the finger nails, and frequently gives rise to further spots by direct inoculation of the skin of the face. Shaving, especially with a blunt razor, often prepares the way for infection.

The disease may also be spread by the use of common towels and sponges. Frequently, a localized outbreak of impetigo contagiosa will follow a football

<sup>1</sup> *Trichologist*, March, 1947, p. 289.



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match, doubtless due to a player suffering from a single unrecognized spot, it is most important that, in a school, or an institution, every spot which looks in the least suspicious should be shown to the doctor, so that he may segregate the infected person. It is also most important that, during the football season especially, schoolboys should be made to wear short hair and have their scalps frequently shampooed, they should be taught to begin the morning toilet by brushing their hair thoroughly, previous to washing the face, and especially around the ears, with soap and hot water. Special attention should also be paid to the finger nails, which should be kept short and scrupulously clean.

### Treatment

Certain individuals are, no doubt, especially liable to impetiginous infections, the disease is particularly common among adolescents. Some persons suppurate with the slightest provocation, especially during the damp, sunless months of the year, when the skin does not act so freely as it does in summer. In spite of predisposition, impetigo is preventable to a large extent,

the skin should be kept clean and healthy by regular hot baths with a liberal use of pure soap and vigorous rubbing with a rough towel. There are few diseases so capricious in its response to treatment, remedies which suit one patient fail with another. Removal of the crusts by soaking in olive-oil or by starch poultices followed by an application of dilute nitrate of mercury ointment, if carried out regularly, is usually all that is necessary, but some cases are stubborn, and this treatment will be found ineffective. Early application of iodine (2 per cent in S V R) often aborts the development of a spot. Some lesions are best kept undisturbed and dry, while in many cases a most efficacious remedy is the application of weak lysol, or a boric fomentation, keeping the part well covered. Modern treatment is by penicillin cream or sulphathiozale and sulphanilamide in ointment form. The general health must not be neglected, regular exercise is essential, the diet should include a liberal supply of fresh milk, butter, green vegetables, and ripe, uncooked fruit. Cod-liver oil and iron, extract of malt, and aperients containing sulphur are the most efficacious as internal remedies.

## ACNE

Acne is probably the most common of the skin diseases, and therefore one with which the hairdresser and beauty specialist frequently comes into contact.

The term "acne" is used to designate lesions produced by pustular inflammation in and around the sebaceous glands and hair follicles. Whenever the duct of a sebaceous gland is occluded inflammation is very likely to ensue, a duct, for example, may be blocked by the secretion from the gland, or by some foreign material, such as soot or tar.

Acne chiefly appears on the face, neck, chest, and back, but very rarely on the scalp, according to Muller it is an affection that rarely occurs before puberty, and is common from then onwards for about ten years and declines in the later years. It results either from disease or from functional disorders of the glands of the skin, due to a deficient elimination or to an abnormal secretion, e.g. seborrhoea. It is often a symptom of deep-seated disease of the glandular organs of the body, such as the liver, kidneys, lungs, etc., or to digestive disturbances and constipation. It often accompanies ovary trouble, and affects many women at the climacteric period.

Acne may also be due to toxic poisoning, such as septicæmia, and is frequently associated with certain occupations, e.g. tar sprayers, painters, chimney sweeps, etc. It can also be produced by the use of certain drugs, such as iodine or the bromides. It is sometimes introduced into the skin by the use of

deleterious cosmetics, grease paints, and inferior face powders.

### Symptoms and Varieties of Acne

Acne is manifested by eruptions consisting of pink, crimson, violet, inflamed, pus-bearing pimples. A reddish papule first appears, later forming itself into a pustule, or an inflamed base with a central black or dirty yellow point. There is usually a number of comedos (blackheads so-called) associating with the pustules.

The incidence of acne differs according to the age of the individual afflicted. There are several forms of this disfiguring complaint, and in order to simplify matters the various forms will be dealt with in turn, and a specific treatment indicated for each particular form.

#### I. Acne Simplex

Acne simplex, as its name implies, is the simplest form of the disease. In young people it is undoubtedly due (in the absence of bodily illness) to a failure of the sebaceous glands to function properly. It takes the form of red or pink blotches, seborrhoea (oleosa, sicca, and cera), distressing itchings, suppurations, pustular eruptions and blackheads. The condition, if neglected, will probably lead to acne in one or more of its acute forms.

The treatment for acne simplex is as follows.

First cleanse the skin with beauty milk, and then

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sponge it with a soda solution. After this preliminary cleansing apply two hot towels, dry the skin, and remove the blackheads and pus, using a blackhead extractor for this purpose. The extractor must be frequently sterilized during the operation. Apply another hot towel, dry off, and treat the skin with high frequency for ten minutes, using a massage cream consisting of petroleum jelly, sulphur, and ichthyol. The flat electrode should be used here. Yet another towel is then applied and the pores closed by means of the positive galvanic pole, which should be enclosed in a cotton-wool sheath. The cotton-wool should be saturated in a suitable skin lotion. The following is recommended as reliable—

Borate of soda	8 gr
Salicylic acid	2 "
Alcohol	10 c c
Rose-flower water	500 "

Finally, sponge off with the above solution, and if the skin has a tendency to dryness apply sparingly some lanolin cream.

### II. Acne Punctata

This form is simple, it usually yields to treatment, and is characterized by a series of small pimples, in the centre of which a blackhead usually appears. The treatment for acne punctata is the same as for acne simplex.

### III. Acne Rosacea

Acne rosacea usually attacks the nose, cheeks, and chin, the superficial blood-vessels are dilated, and disgusting pustules appear. This condition is particularly disfiguring to the person affected and most difficult to eradicate. It is frequently accompanied with nervous debility and depression. Women of middle age are frequently the victims of acne rosacea.

The treatment is a prolonged one, and should be undertaken in two distinct stages. The first stage is to clean and render the area antiseptic, and the second involves the draining of the dilated blood-vessels.

*For the first stage, commence by cleansing the skin*

with medicated soap, preferably one containing sulphur and ichthyol. Then sponge the skin with a soda solution. Next use the positive pole of the galvanic current, the rod being covered with cotton-wool saturated with a solution of thymol. The rod should be rolled over the skin for a period of ten minutes. The galvanic rod should be followed by a five minutes' application of high frequency, using plenty of massage cream (one containing ichthyol) during the process. Apply frequent hot towels, and finish off with the skin lotion and lanolin cream as recommended for acne simplex.

*For the second stage* the operation is carried out as follows. First sterilize the affected part with a strong solution of alcohol. Then connect the needle electrode to the *negative* pole of the galvanic current, needless to say, the needle should be thoroughly sterilized. The current is then turned on to a strength of two *milli-amperes*. The needle is then inserted into the dilated capillaries, taking those that are reddest first, and the needle should remain inserted for two or three minutes. Repeat the process until sufficient capillaries are emptied and then use the positive pole of the galvanic current to roll the affected area in the manner directed above. The cotton-wool sheath should be well soaked in a solution of thymol. Finally sponge off, using the salicylic skin lotion as previously advised. (See Section XIV for details of Electrical Treatments.)

This operation must not be undertaken except by an experienced beauty specialist, and only after consultation with a medical man.

### IV. Acne Indurata

In acne indurata there appear nodules and swellings, and the skin becomes thick and yellow in colour, the patient is generally ill and depressed.

### V. Acne Pustulosa

Acne pustulosa, as the name implies, is acutely pustular, and the pustules are numerous and rapidly recur there is also much suppuration.

Ultra-violet rays and X-rays are particularly beneficial in curing the various forms of acute acne.

## CANITIES, OR GREYNESS OF THE HAIR

Canities is the term applied to designate greyness or whiteness of the hair. The condition may be congenital, but it is usually acquired. Congenital canities is rare, and, when found, is usually limited to one or more tufts of hair on the scalp, but in very exceptional cases the whole of the hair may be white, and this is a condition akin to albinism. In most of such cases there is a well-defined hereditary history extending through several generations.

### General Characteristics

Acquired canities is generally observed in persons of advancing years, and is known as canities senilis, but the condition may also be observed in the young and middle-aged, and this form is known as canities prematura. The development of greyness is in most cases a gradual process, but it sometimes takes peculiar forms; for example, all, or practically all, the hairs may be involved at the same time, and a slow,

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almost imperceptible, change occurs, or the greyness may attack scattered hairs and then others follow suit, until all are eventually grey. Or, again, certain regions of the scalp may first manifest the change, the most frequent parts being the temples, and these areas gradually grow grey while the other parts show little or no change from the original colour. Various conditions may be observed, ranging from local greyness to a more or less general greyness, and from a slight loss of colour to a complete whiteness. In certain scalp diseases canities may be noted as an accompaniment or a development of the malady. Thus, in seborrhoea and pityriasis greyness will frequently supervene, in alopecia areata the new hairs are usually white at first, a condition which may persist for a long time, and in some instances the hair may remain permanently white. The loss of pigment in most cases of canities occurs slowly, and single hairs often show various colours, from grey to the original colour. At the outset the loss of colour may first be observed at the newly-grown portions, nearest the scalp, but less frequently the tips may first be seen to be affected. When canities has once started, though its progress may be scarcely perceptible or apparently stationary, the greying is slow but sure.

As a rule, the scalp hair is first affected, and afterwards the beard. In some cases the beard is the first to show the change, later on the eyebrows will change colour, and the other hairs of the body may subsequently manifest the condition.

Sudden whitening or greying of the hair within the space of a few hours or days has been reported by several observers, but most accounts of the condition occurring suddenly must be received with reservation. It is difficult to credit the truth of such observations, for there are no apparent means by which the living hair follicle could in any way influence the excreted non-living exposed shaft.<sup>1</sup>

### The Cause of Grey Hair

The cause of canities is a debatable question and one upon which there is a great divergence of opinion. But, stated briefly, canities is the result of some lack of pigment production in the papilla and the presence of air bubbles in the cortical portion of the hairshaft.

Pincus tells us that in the earliest stage of canities, the pigment, normally present in the papilla, gradually leaves the under layers of the papilla, and is found only in the outer layers; that, at a later period, the pigment is only produced by a portion of the outer layers; and that finally even these layers fail to produce the pigment, and then complete whitening results. Another authority, Ehrmann, states that the pigment, in many cases, is formed by the papilla, but that

owing to the absence of what he terms transferring cells, there is defective transmission of the pigment.

Other authorities, however, tell us that it is not the papilla which has lost the power of producing pigments, but that the hair cells have lost the power of imbibing or extracting the pigment, and that this pigment intended for the hair may be taken up and deposited elsewhere, and thus they account for the great amount of pigment found in the skins of elderly people. The one point that appears to be clear is that, however great the amount of pigment there may be in the hair, the colour is in inverse ratio to the amount of air bubbles contained in the hair-shaft.

Two important contributions have been made of late towards finding a solution of the phenomenon of canities, i.e. the researches undertaken by Professors Hausman and Metchnikoff, two eminent scientists, whose theories merit inclusion in a treatise of this nature.

Professor Hausman, of the Rutgers University, U.S.A., gave his explanation of the cause of grey hair, avowedly incomplete, in a series of papers recently written for American scientists. Summarizing his ideas on the subject, it appears that the colour of the hair is due to materials deposited in its cortex layer. These materials, which are known as pigments, are reproduced, of course, by the same cells that go to make up the cortex of the hair. This colour may be modified by the condition of the medulla, that is to say, whether the medulla is present or absent, thick or thin, and so on. Moreover, pigment materials may be in the form of a diffuse stain, colouring uniformly and homogeneously, or, as is more often the case, they may be in the form of separate granules. In red hair, for example, the colouring material is in the form of a diffuse stain. In the brown varieties of hair and in black hair the colour is granular. The way in which these little colouring granules differ in shape, size, and method of arrangement in the hairs of the different races of mankind forms a very interesting study, but it is one which, according to Professor Hausman, has little bearing on the inquiry concerning the cause of grey hair.

Hair with its full quota of pigment is filled with little flecks and granules of the colouring substance, whilst grey hair contains very few, or none, of these granules. In pure white hair no pigment at all can be found in the cortex of the shaft.

The hair turns grey because of the failure of the little cells, which form the cortex of the hair down in the base of the hair follicles and around the papilla, to deposit pigment material. But why do these cells stop depositing this material? That we do not know. After explaining that greyness comes from the failure of certain cells to deposit pigment, Professor Hausman is forced to admit that he cannot explain why these cells stopped work.

It will, therefore, be of considerable interest to

<sup>1</sup> R. M. B. Hulse in *Modern Trends in Dermatology*.

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mention what has been called a reasonable explanation of why the cells stopped work, offered by the great authority, Professor Metchnikoff, of the Pasteur Institute, Paris

He commenced to investigate the problem, it is said, through wondering why the pigment suddenly departed in life, whereas in dead hair or in that on a corpse the pigment was indelible

First he noticed that the hair does not whiten part of its length, but throughout the entire length. It was, therefore, certain that something destroyed the colour-producing cells at a given moment—and that very suddenly. Investigating this fact, Metchnikoff found, in addition to the usual construction, that present in all hair cells were “macrophages” (phagocytes of the hair), *but in an inactive state*

Under various influences, age, shock, ill-health, local or general, nervous maladies, and worry, “macrophages” quit their state of torpor, become active, and proceed to devour the pigment material. This accomplished, they become migratory, pursuing their way under the skin, or leaving the body altogether, and the hair grey or white

Although the exact cause of canities, apart from alopecia, seborrhoea, and pityriasis, is obscure, it is commonly accepted that the sympathetic nervous system plays an important role in greying hair. A certain amount of light has been shed upon the problem by the theories just quoted. All authorities apparently agree that there is a loss of pigment, but so far only Metchnikoff offers any real explanation as to the reason for its disappearance

It is, however, an established fact that grey or white hair contains a varying quantity of air bubbles in the hair shaft, and that these air bubbles fill up the space hitherto occupied by the pigment

Whilst the cause of canities remains obscure, it is obvious that no real cure can be indicated. Preventive measures, of course, can be taken, and these consist mainly in maintaining a healthy scalp, the hair should always be well washed often, and suitable pomades used to stave off pigmentary atrophy. In special cases, such as those where greyness occurs with seborrhoea and pityriasis, the treatment for these conditions should be persevered with; experience proves that in such cases the colour may eventually return. In alopecia areata also, treatment for the condition must certainly be continued, as it is usual in such cases to secure a return of the natural colour. But in other cases of canities there is really no cure.

The use of hair dyes to conceal the condition, of course, cannot be considered as a cure, but has much to commend it on the score of personal appearance or fashion

Severe and prolonged illness and strong emotion may produce colour changes other than greying or whitening. Two cases are recorded where the hair was completely lost after fever, and in the one blonde hair was replaced by black hair while in the other brown hair was replaced by red

A case, illustrating the action of drugs, is recorded of a woman, who, suffering from kidney disease, was treated with pilocarpin. In this instance light brown hair was changed to black, the change being noted after the twelfth day. Although the drug was discontinued, black pigmentation continued to increase. What part the disease or the drug, or a combination of the two, played in this particular case it is difficult to say, especially as no other authentic case has been recorded in which pilocarpin administered internally has produced such an extraordinary effect

### Associated Canities

It is necessary to note for the purposes of diagnosis certain associated canitic conditions, which, though very rare, have been recorded. The first is the condition known as ringed hair

### Ringed Hair and Other Anomalies

Ringed hair, or ring-like canities, is an extreme rarity, and is a condition which is characterized by alternate narrow rings of white and pigmented bands. The pigmented rings are usually of the natural colour of the hair, while the white bands, composed of air bubbles, are probably the result of some intermittent arrest of the pigment-producing cells. The white bands are usually extremely narrow, and, in some of the recorded cases, not more than one-hundredth of an inch in width, while the pigmented band is about twice as wide. Microscopically, the hairs, except for the rings, exhibit no changes, and are apparently normal, although it has been found to co-exist with trichorrhexis nodosa. Some other curious anomalies have been noted, apart from canities, but associated with the pigmentation in which the hair has turned a different colour from the normal. These colour changes may occur spontaneously or as the result of some drug taken internally or applied locally

## TRICHOLOGY, MICROSCOPY

On pages 480-482 there appears a sub-section on Bacteriology as applied to the hairdressing profession and trichology. In order to make a correct and proper

study of bacteriology it is essential that the student should take up a course of microscopy.

Through the medium of microscopy a tremendous

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source of trichological knowledge is opened up, and it is certain that no progressive hairdresser's equipment is complete without a good microscope

As a preliminary to microscopical study the student should first master the essentials of human physiology. This should be followed by a close study of the histology of the skin, in conjunction with the muscles, blood vessels, and the nerves of the head and face, for it is here that the microscope plays an important part. Very complete accounts of the physiology and histology of the hair and skin will be found in Koelliker's *Manual of Human Histology* (Vol I, pages 168-203), Quain's *Elements of Anatomy* (Vol I, pages 420-430), and Schafer's, *The Essentials of Histology* (Eleventh Edition, London, pages 274-284).

By the aid of the microscope the student is able to see for himself the minute, marvellous and complicated structure of the skin, hair, and various tissues of the human body.

### Accessories Required

The student of microscopy will require certain essential paraphernalia which must comprise a stand, objectives, eye-pieces or oculars, glass slides, cover slips, two or three pairs of forceps, spirit lamp, several needles—bent as well as straight, three or four camel-hair brushes, and small quantities of the following preparations. A solution of iodine, ether, liquor-potassae, turpentine, methylated spirit, Canada Balsam (to be kept tightly stoppered), Brunswick Black Enamel, gold size, distilled water.

If the student is able to afford it, he should also obtain a condenser, stops, a diaphragm, a range of stains, microtone, and a turntable. It is important that all fittings should be of first-class make—these can be obtained new or secondhand from reputable firms, such as Watson's or Clarkson's.

The student will find that objectives, 1 in.,  $\frac{3}{4}$  in., and  $\frac{1}{2}$  in. are the best to begin with. As he progresses he will advance to oil immersion lens objectives at  $\frac{1}{12}$  in.

A double, or triple, nose-piece is advisable for the stand, as it obviates the screwing and unscrewing of objectives when changing from one power to another.

By means of the microscope one can develop a most fascinating spare-time hobby, additional to the purely trichological benefits that must accrue to the conscientious student.

### Mounting Slides

The student is advised to commence his studies by an examination of human hairs, which, of course, are easily procurable by the hairdresser and require very little preparation. First clean a glass slide and cover-slip, place the root end of the hair (which must be

epilated and not cut) on the slide with a drop of liquor-potassae. Then gently place the cover slip over the hair, but be sure that no air bubbles are enclosed within the slip. When the hair clears, the student is able to observe the hair bulb with its closely packed and curiously shaped cells. Then, changing to a higher power objective, the student is able to observe the root sheath, the cuticle, the fibrils of the cortex and the pith-like medulla, in considerable detail.

The student should next take a normally shed hair-strand, noting the difference in the shape of the bulb to that of the epilated hair referred to above. When a good specimen has been obtained the student should mount it so as to preserve it as a permanent specimen.

To mount a specimen, first wash the hair in several changes of water, soak the strand in methylated spirits for an hour, afterwards soaking it in turpentine for five minutes or so. Then take the hair strand out of the liquid, letting all the turpentine thoroughly drain away. With the aid of a needle place the hair in the centre of the slide, add a spot of Canada Balsam, gently warm the slide and place the cover-slip in position. The cover-slip can be pressed down with the forceps so as to squeeze out any excess of Balsam. Finally, put the slide in a dry and safe place for at least three days to dry.

When dry, wash any excess of Balsam away with a small brush dipped in methylated spirits, when properly dry, paint a circle of Brunswick Black around the edge of the cover-slip, and when the paint is dry the slide should be polished and neatly labelled with the name of the specimen.

As the student advances he will be able to try his hand at staining the specimens with such stains as a solution of iodine, carmine, eosin, aniline dyes, or haematoxylin. Stained hairs give a better and more precise definition, but great care is essential during the process of staining lest the experiment be entirely spoilt. The beginner is recommended to procure a copy of *How to Use the Microscope*, by C. A. Hall (Messrs Black & Co.), wherein he will find details of simple mounting and staining.

### Microscopy and Trichology

The advice of the hairdresser is frequently sought, in the first instance, by his client in regard to his or her hair health. The primary function of the hairdresser is, as the name indicates, to dress the hair. The science of Trichology requires a separate study (see *Institute of Trichology*, page 510) and qualifications. Nevertheless, the hairdresser should have a good knowledge of the material upon which he is daily working. Thus he is able to talk intelligently to his client, to advise as to whether the skilled



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examination and opinion of the qualified trichologist are required

The hairdresser interested in furthering his knowledge should possess, in addition to the microscope, a pocket lens (a most useful but relatively inexpensive instrument). By means of the pocket lens, details which escape the naked eye are revealed. For example, a diseased scalp frequently manifests curious lesions, and the student is able to observe their details through the lens, to detect their colour and shape, and whether such lesions are primary or secondary, and so on.

The preliminary examination with the pocket lens should be followed up by a thorough microscopic examination of epilated hairs, or scalp scrapings. In such diseases as Favus, Alopecia-areata, Ringworm, Tinea Sycosis, Seborrhea, etc., an exact diagnosis cannot be made except with the aid of the microscope.

With a good microscope, working under high power, the spores and threads of the fungi of ringworm—

Microsporon and Trichophyton—can be identified. The shape of the Alopecia-areata hair stump is easily recognized by its truncheon-like appearance, i.e. "Note of exclamation" hairs. Seborrheic filaments and pityroid scrapings must be examined in order to discover the Pitysporon of Malassez, more popularly known as the famous "Bottle Bacillus". The bottle bacillus may be easily demonstrated by scraping a glass slide along an infected scalp and fixing by passing it two or three times through a Bunsen flame. The smear may then be stained with Methylene Blue (Aqua Sol) for about two minutes, washed gently under a tap and then examined with a one-sixth or one-twelfth objective. When searching for such micro-organisms as those just described, a spot of ether should be put on the hair first, followed by the usual liquor-potassae. The student will soon discover the many little tricks and idiosyncrasies of microscopical specimens, and will be able to vary his solutions and stains accordingly.

## BALDNESS: CAUSE AND TREATMENT

Some of the more common diseases and conditions of the hair and scalp have already been described and some indication has been given of the diagnosis, prognosis and treatment. It is felt, however, that some information about "ordinary baldness" will be helpful to the student. The trichologist is, of course, well aware that baldness as generally understood, is seldom, if ever, a singular condition, that is to say, the condition of baldness is usually accompanied by some specific disease. "In the majority of cases there is a definite suggestion of the presence of one or other variety of Seborrhea" (S. Dana Hubbard, M.D.). So, if taken in time, the condition known as baldness may be prevented, or at least its spread arrested.

It must be pointed out that ordinary baldness—sometimes referred to as "natural" baldness—is none other than a simple form of Alopecia. The word "alopecia" is taken from the Greek, "alopekia" (Fox Mange), and means loss of hair, or baldness, which appellation may also be applied to the symptoms of any disease producing baldness.

Other terms sometimes used to designate baldness are Defluvium Capillorum and Calvities.

### Premature Baldness

We encounter thousands of persons (mostly males), who, in early life, but more frequently in middle age, have a more or less complete alopecia which starts at the temporal regions and also on the crown area. Thus we are able to observe the insidious progress of "temporal baldness," with its travelling back towards the "crown baldness," which in its turn

travels forward until the top of the scalp is entirely, or almost entirely, denuded of hair.

This phenomenon is really Premature, or Pre-senile, Alopecia, and is obviously due to a failure in the blood supply to the hair follicles, a failure that develops into an atrophy of the integument, involving the papillae from which the hairs normally grow. It is important to notice, however, that while the papillae become atrophied and fail in their function, the sebaceous glands continue to function with undiminished vigour. This seeming paradoxical state of affairs is illustrated by the familiar shiny and profusely perspiring bald head. It would appear, therefore, that the hair follicles demand a more copious supply of blood even than the sebaceous and sudoriferous glands.

Trichology as yet has failed to explain satisfactorily the causation of Premature Alopecia, although many improvements in the treatment of the condition have to be recorded.

### Immobility of the Scalp

It is still a moot point as to whether the immobility of the scalp (with advancing years) does, or does not, favour a sluggish circulation of the blood, which leads to baldness. In crown baldness it is noteworthy that the alopecia attacks that part of the scalp which has no underlying cushion of muscles, i.e. the crown. On this particular part of the head the scalp is separated from the underlying crown by the aponeurosis only. Doubtless the immobility of the scalp over the central aponeurosis does favour a sluggish circulation in the overlying scalp. The fact that Premature



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Alopecia usually fails to denude the regions *below* the temporal ridge and the lower crown area, suggests that the hair remains in more or less healthy growth on those parts which are relatively more mobile

The crown of the head and the median sides of the temporal ridge are obviously less mobile—with advancing years—than the lower parts of the covering of the scalp. Thus, the looser the scalp, and the more freely and frequently it moves over the cranium, the more freely will the blood circulate in the hair follicles

### Treatment for Baldness

There are, however, several methods of treatment calculated to counteract the tightening of the scalp and thus prevent, or arrest, premature baldness

The first is by means of prolonged courses of scalp massage, the technique of which is fully explained on pages 543-544

The circulation of the blood to the hair follicles may also be facilitated by means of suitable hyperaemic-producing medicaments, such as application of tar paste (e.g. Stockholm Tar and *sapo mollis*), Hydrargyri, Perchlorid, and Hydrargyri ammon. Preparations containing capsicum, cantharides, ichthyol, or Beta Naphthal, also prove efficacious in early or mild cases

While in normal health the scalp may be brushed and combed regularly, but the bristles should not be stiff or the combs have sharp teeth. Stiff bristles and sharp combs irritate the scalp and, particularly in children, lead to infection of the surface. Combs and brushes should be washed regularly. Each person should have his or her own brush and comb

The treatment of Simple, or Premature, Alopecia must, of course, not be confused with the more drastic methods usual in Areata or the profounder types of Alopecias

It is obvious from the evidence at our command that

premature baldness is a disease peculiar to civilization (both ancient and modern), and a condition practically unknown among primitive peoples, whose scalps have considerable mobility. This being so, it is safe to deduce some connection between baldness and the indoor lives led by civilized peoples

The "Sun-bath" experiments undertaken by Col. Hutchison, the Sun-ray expert, among the underground workers in the North of England, support the view that lack of sunlight is a potent factor in the causation of premature baldness. The scalp, like other parts of the body, needs sunlight. Authorities such as Dr. Howard Humphries and Dr. Huldchinsky (the international expert on Ray Therapy) substantiate the views of Col. Hutchison as to the valuable effect of the sun's rays upon the scalp

To be effective the sun's rays must be allowed to penetrate to the lymph and thus feed the hair follicles but must be taken in small doses. More frequent exposure of the scalp to the fresh air and sunlight is desirable, but where one's mode of life or business precludes this, it is desirable to employ artificial sun rays for the scalp

The sun is obviously the great natural source, but since, of its enormous amount of energy only a small portion falls upon the earth's surface, and of this only an infinitesimal amount of ultra-violet ray radiation is absorbed by the atmosphere, radiologists rightly contend that sun baths by artificial rays are more efficacious than the sun itself

Radiation of the scalp may be given by a qualified trichologist. In some areas the approval of the County Council or Public Health Department must be obtained. Light treatment is then given at the instance or prescription of the patient's own doctor. The Mercury Vapour or Tungsten Arc Lamps are used

## HYGIENE OF THE SCALP

The hairdresser has an important part to play in the hygiene of the scalp and to him are addressed many questions about the care of the hair and scalp. Every hairdresser should therefore be able to answer these questions intelligently

Regular care of the hair should commence in infancy and childhood. Hair that is too dry becomes brittle and breaks off. From the hairdresser's point of view such brittle hair is difficult to permanently wave with any degree of success. On the other hand, when the hair is too oily, that is to say when seborrhoea exists, the hairs have a great tendency to fall out; also from an aesthetic point of view the lank greasy hair is distressing to the subject. Healthy, normal and long-lived hair then should be neither too dry nor too greasy.

The first and primary requisite for good strong healthy hair is a clean scalp. It will be readily understood that a clean scalp will prevent the occurrence of pediculosis (dirty head), impetigo, etc., also it will prevent the spread of dandruff to others

### Washing the Scalp and Hair

Weekly washing of the hair and scalp is recommended for normal everyday life. More frequent cleansing of the scalp is necessary in those persons who have a natural tendency to oily hair, as well as those whose occupation subjects them to dust and dirt and excessive perspiration, etc. It will be appreciated that the town dweller requires to wash his hair more frequently than does his country cousin. A fourteen day interval may be quite

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satisfactory for those dwelling in a dust-free area. In certain occupations, such as working in lime, tar, cement, it may be that the hair must be washed each day if irritation and secondary infection are to be avoided.

In the young child there may appear on the scalp an accumulation of soft scales. These scales should be removed as often as they are formed, as they may cause eczema of the scalp if allowed to remain for some length of time. Slight scales may be removed by lathering the scalp with a superfatted soap or a good quality soapless cream and massaging the lather gently in. Thick scales are best removed by first soaking with warm oil (heated in a double container to avoid the danger of fire). If covered with an oilsilk cap the oil may be left on for several hours. When thoroughly softened, the scalp should be washed with a mild soap and carefully dried. The scalp of the young adolescent should be washed weekly. The hair should be washed separately from the body. The habit of young boys of washing their hair in the bath usually means a drying on the scalp of lime salts and scum. A fresh water shower after swimming is also indicated.

Probably the best shampoo for the normal hair is one made from good quality soft soap (made from olive or coconut oil). The present-day restriction in the use of edible oils for cosmetic purposes has caused a lowering of quality in soft soaps. This has increased the popularity of the soapless shampoos. These soapless shampoos have the advantage of not forming

lime salts with the permanent hardness of water. Their main disadvantage is the fact that most of them are too degreasing and consequently give the false shine to the cuticle of the hair that attracts many of the teenage girls to them.

Some good quality soapless cream shampoos are now being manufactured. These shampoos have extra oil added to overcome excessive degreasing. These soapless cream shampoos should not be confused with the reconditioning type of cream, as they give a profuse lather. The reconditioning cream is a mixture of emulsifying wax, oil and water with cholesterol, lanoline, or some other medicament added. A good final rinsing is essential to all shampooing.

### Singeing

Singeing the hair does no good, in fact it does more harm than good. It is based on a mistaken belief that singeing seals the ends of the hair and prevents the natural juices from running out. The hair, even just below the scalp, is made up of dead, closely-packed, non-nucleated horn cells, with no possibility of growth or reproduction. The hair grows at the root and never at the distal ends. The reverse takes place in plants. It has been truly said that singeing does good only in that it helps to pay the hairdresser's rent. The harm done consists in drying the shaft of the hair below the singed ends. This causes the hair to split and break. It takes a hair about three months to recover its natural form after singeing.

## RECENT ADVANCES IN TRICHOLOGY

The general public has always been inclined to look for the cause of local diseases in local conditions, and this manner of approach to the problem of scalp and skin diseases has had its effect in the development of the science of trichology. The usual textbooks on the subject have unfortunately perpetuated some of the older methods of investigation, so that little room was left for more up-to-date ideas. Indeed, the apparent slowness with which medicine is finding a cure for baldness and other apparently simple scalp diseases is probably due first to the comparative unimportance of these to public welfare, and, secondly, to the insistence of trichologists upon looking for local causes for local diseases.

In 1902, Bayliss and Starling discovered a substance in the body which they termed "secretin." It was produced in the presence of acids by the cells which line the walls of the small intestine. The substance was absorbed by the blood and, being carried in the blood stream, was taken on to the pancreas. The presence of this substance immediately stimulated the pancreas to produce or secrete juices which were

poured out upon the partially digested food. For the first time, therefore, it was understood why it was so essential for the food in the stomach to be made acid there, since the presence of acid was essential for the secretion of the small intestine which, in its turn, was essential if pancreatic digestion was to continue. Thus this "secretin" acted as a chemical messenger in the blood to cause the pancreas to perform its function. Hence a Greek word, meaning to urge or stimulate, was used to make the name for the new class of substances thus discovered in the body. That name is "hormone."

### Ductless Glands

For years, medical men had been puzzled by the existence in the body of a number of organs which appeared to be glands, yet in which no secretions could be seen because these glands had no ducts or channels to convey the secretion. Later on, Brown-Sequard explained that these ductless or endocrine glands discharged their secretions directly into the blood which streamed through them, and that in this

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way they dispatched their chemical messengers or hormones right throughout the body. It was then realized that these hormones must have functions as wide in scope as the nervous system itself. These modest glands were found to be of immense importance. In them were secreted substances which governed the whole human body. In consequence, their discovery and investigation threaten to alter the whole outlook of modern trichology upon most of the diseases which come within its province. We have to look for glandular disturbances as the cause of a number of diseases like seborrhoea, pityriasis, psoriasis and alopecia, which were formerly explained by the presence of germs.

It has been discovered that the thyroid gland situated in the neck produces a hormone which regulates the changes of food to tissue and the breakdown of substances in the body, which is termed metabolism, and that in particular it regulates the nutrition of the nerves and connective tissues. Since metabolism is the balance of input and output of the body leading to the proper distribution of nutrition to all parts of the organism, any deficiency in the regulating process of the thyroid gland is extremely serious and general in its effects. Thyroid deficiency leads to cretinism, that strange disease of arrested development and dwarf stature found in Switzerland to a great extent. Cretins were imbeciles because of the lack of development of nervous tissue, and often they were divested of pigment in both skin and eyes. The hair was fine, fair, and very impoverished. The administration of the extract of animal thyroid glands and its hormone "thyroidin" led to the cure of the disease. Many cases of baldness have been treated with thyroid-gland treatments and have responded well. Close to the thyroid gland are the parathyroid glands. They are small, and rather like peas. They produce a hormone which checks the excitability of the nervous system. Since its action is checking and not stimulating, this hormone is sometimes called a "chalone," i.e. the control of the calcium content of the blood.

The supra-renal gland is situated in the outer rind or cortex and in the inner marrow or medulla of the kidney. The cortex portion of this gland secretes a hormone which affects the growth of the body, while the medullary part produces a secretion which regulates blood pressure. It does this by constricting the blood-vessels and mucous membranes. This hormone has been made synthetically and is called "adrenalin." When injected into the blood stream, it deepens the breathing, increases the excitability of the skeletal muscles, i.e. those muscles attached to the bones, it increases their resistance to fatigue, increases the amount of blood-sugar, and enables the blood to coagulate more readily. It is probable that many cases of alopecia are due to disturbances of this gland.

It is evident that the important function of the gland is to protect or prepare the body for fighting. Its constricting action on the superficial blood-vessels precludes excessive bleeding in cases of injury, the increased sugar content of the blood produces greater energy, and the increase of muscular irritability and the decrease of surface nervous sensitiveness enable great resources to be called upon in fighting without the same sensibility to pain which is present in normal conditions. Anger, fear, and even worry indicate higher activity of the supra-renal glands.

The pituitary gland is found close to the base of the brain, its forward part or anterior lobe regulates growth, while the posterior lobe regulates blood pressure, the action of the bladder, of the heart and, in the case of women, the action of the uterus or womb. When the pituitary gland is working too much it produces giantism, which is a disease characterized by excessive irregular bony growth with slow pulse and weak energy. It is often responsible for the youth's "overgrowing his strength." In addition, the posterior lobe regulates the storage and mobilization of sugars in the body. In this respect the pituitary resembles the supra-renal. The other ductless glands are the pineal, the mucous lining of the intestine, and the thymus. The thymus regulates faulty metabolism, and disturbances of its activity cause anaemia and chlorosis. Thus, by treating the patient with appropriate glandular extracts and principles, many diseases due to gland disturbances can be cured or relieved. The outstanding examples are "insulin" obtained from the pancreas in the treatment of diabetes mellitus, and liver extract for the treatment of pernicious anaemia. Many other glands produce hormones, and many of them are used in this branch of medicine, which is known as endocrinology, including extracts of ovaries, testes, kidney, liver, spleen, mammary, prostate, brain, etc. They are often prescribed in groups of several glands to be taken together. It is essential that medical advice be obtained before taking glandular substances. It is probable that the action of hormones is catalytic, that is, small quantities of the chemical secreted by the glands "trigger" off large chemical actions in the body.

As in all studies of the skin and hair, tribute must be paid to the great dermatologist, the late Dr. R. Sabouraud. He, perhaps more than any of his contemporaries or predecessors, was aware of the influence on the skin and pilo-sebaceous glands of the hormones. His original studies of bacteriology and mycology of the skin, like those of Unna on its histopathology, will remain classic for all time. That the growth of the hair is affected by glandular disturbance is an accepted fact. It is also agreed that the disturbance of one gland may upset the balance of others. The whole of the endocrine

## TRICHOLOGY

glandular system is closely linked, e.g. the growth hormone is derived from the pituitary gland, while the thyroid controls the tissue differentiation and basal metabolism. Two important factors are emphasized by R. M. B. McKenna in *Modern Trends in Dermatology*, 1948, in regard to the relative influence of androgens and oestrogens on various tissues. One is the relative proportions between the two hormones and the other the sensitivity of the different tissues to hormonal influence. It will be realized that the aetiological factor in a skin condition (such as acne) may be the increase in ratio between the two hormones.

**The Thyroid Gland** Both hyper- and hypo-secretion of the thyroid gland exert a definite influence on hair growth. In hypo-thyroidism the under-functioning of the gland causes the hair to be thin, dry and lustreless and prematurely grey. Alopecia areata may develop. A definite improvement takes place after feeding with thyroid extract. On the other hand thyroid therapy fails to cure alopecia areata. Hyper-thyroidism (excessive activity of the gland), according to the evidence of many observers, causes disturbances in hair growth with partial or complete alopecias. Conversely it must be remembered that some causes of hypertrichosis are due to thyroid disturbances.

In hyper-pituitarism there is an increase in the growth and function of the hair papilla, the hair follicles and sebaceous and sweat glands. The basal cells of the epidermis are involved and this causes pigmentation of the skin. The skin appears darker, more hairy, thickened, greasy and moist, due to the increased activity of all its elements.

### Vitamins

Again, there are a number of very important accessory factors taken in the food we eat. These substances are known as "vitamins." Many of them are now actually obtained separately from the food in the laboratory, the constitution of many of them is known, and some even can be produced artificially in the chemists' test-tubes. Their presence in the body seems to be absolutely necessary to health, although only in small quantities.

Vitamin A is found in many of the animal fats, egg yolk, cheese and other foods, and is necessary for growth; its deficiency affects the skin. It increases the resistance of the body to disease, and its absence in the diet causes a curious inflammation of the eyes and a form of night-blindness in males. Hence it is called the anti-xerophthalmic vitamin.

Vitamins B<sub>1</sub> and B<sub>2</sub> are found in vegetables, fruits, wheat, and rice. B<sub>1</sub> is the anti-neuritic vitamin, the absence of which causes a tendency to nervous diseases and the tropical disease beri-beri, due to its

being removed in the polishing of rice. Cooking readily destroys it. B<sub>2</sub> safeguards the human being against that terrible disease of the skin, pellagra, which troubles the maize-eating races. Wheat and maize being practically devoid of the anti-pellagra vitamin, the English and American races have to counterbalance the deficiency in their diet. Rye is extremely rich in B<sub>2</sub>. Both vitamins play a part in the development of scalp skin diseases. Vitamin C is the anti-scorbutic vitamin. Its absence leads to "scurvy," a disease which used to affect sailors in the old days, and which in children causes "growing pains." The vitamin is found in the fresh fruit juices, particularly tomato and lime juices. The admixture of soda with these fruit juices kills the vitamin.

Vitamin D is a very important dietetic factor which prevents rickets, fosters the growth of bones, and is known as the anti-rachitic vitamin. It is found in many natural fats. A fatty alcohol in the skin, known as ergosterol, is changed to vitamin D when irradiated with the actinic ultra-violet rays of the sun. Hence in districts like the colliery districts, where the actinic light seldom penetrates the atmosphere sufficiently, there have been established a number of artificial-sunlight clinics to combat the development of rickets amongst the children. The presence of Vitamin D in the body increases the amount of calcium and phosphorus in the blood and the number of red corpuscles. Hence Vitamin D is called "calciferol." Three or four hundredths of a grain per day is sufficient to cure a child of rickets. Vitamin E is the anti-sterility vitamin, while Vitamin F is the lactation vitamin which nursing mothers require. There are even anti-vitamins which have to be avoided. In wheat and oatmeal there is a substance which counteracts vitamin D, and people who habitually eat these cereals have to compensate for the anti-vitamin lest a tendency to rickets supervenes.

The hair depends very largely upon the presence of an amino-acid containing sulphur, called cystine, for its ability to take a permanent wave. Deficiency of cystine in the diet will lead to inability to have the hair permanently waved satisfactorily. Similarly, in cases of pregnancy, where the mother is not assimilating sufficient sulphur in the diet, the reserves of cystine are used to build up the skin tissues of the growing infant. Hence, during this period and during the suckling period the hair will often fail to be satisfactorily permanently waved.

The emotions of fear and anger affect the hair over a period. People who worry a great deal are in a state of superactivity of the supra-renal glands. Their symptoms are as follows: increased muscular irritability, poor surface circulation, high blood sugar content, and later on increased pulse, respiration, and perspiration; depression; disturbed appetite, high

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blood pressure, indigestion, cold feet, cyanosis of the fingers, rib breathing instead of abdominal breathing, headaches, and often sensations of pressure in those regions of the scalp where man goes bald. The adrenal temperament, as this series of symptoms indicates, leads to poor circulation in the scalp, local degeneration of the nerves of the scalp, weakening of small muscles at the base of the hair, and lack of tone of the follicles and papillae. This results in the falling out of the hair and the disease which is generally called alopecia or baldness. In the male the supra-renal gland is greatly stimulated by the sex

glands, while in the female it is the pituitary gland that is most affected.

The sex glands are the influencing factors in the difference of development and ultimate growth in the male and female. It is well known that certain vitamin deficiencies cause affections of the skin. Little experimental work appears to have been done on the role of diet and hair health in man, but some experimental work has been carried out on mice, rats, dogs and other animals. It was considered that deficiency of protein, either in quality or quantity, caused loss of fur.

## TRICHOLOGY THE SCIENCE OF THE HAIR

Hairstylists and others who are desirous of becoming qualified in the science of trichology should communicate with the General Secretary, The Institute of Trichologists, Inc., 47 Vale Road, Sutton, Surrey. The objects of the Institute are as set forth below—

To examine under registered medical practitioners and qualified scientists the members and students of the Institute in subjects such as chemistry, physics, physiology, anatomy, microscopy and bacteriology, hygiene, materia medica and pharmacy. Diagnosis of skin diseases, massage and medical electricity, and the bearing of such subjects in their application to trichology, personal hygiene, and public health.

To examine under registered medical practitioners and qualified scientists those already practising or desiring to practise and expound trichology and personal hygiene in relation to the skin and hair, and also in certain relations to public health, and to grant

certificates to those who, in the opinion and by the awards of the examiners, attain the Institute's standard of proficiency.

To form clinics (under the direct supervision of the medical profession) for the necessitous poor.

To promote honourable practice.

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## SECTION XVI

# THE COMPOSITION AND MANUFACTURE OF HAIRDRESSING PREPARATIONS

### INTRODUCTION

In this section some details will be given concerning the various materials used in the manufacture of salon preparations as well as recipes for the preparation of the simpler cosmetics used in the art of hairdressing, which, it is hoped, will be found of practical use by readers.

Some of the formulae have been taken from the standard works on the subject. These are acknowledged by means of reference letters corresponding to those allocated to the works listed in the Bibliography at the end of the present section. Readers who desire to manufacture their own salon preparations are strongly urged to acquaint themselves with the books mentioned, as, within the space available, it is possible here only to deal with the subject very briefly. In general, the successful preparation of cosmetics requires on the part of the operator a sound knowledge of the chemical and therapeutic properties of the substances handled and a certain degree of skill in chemical manipulations, especially accurate weighing and measuring.

Unacknowledged formulae are either well-known recipes, or recipes devised by the late H. S. Redgrove, B.Sc., F.R.I.C., or the present writer, some of which have already appeared in various trade journals, and are here collected together for convenience of reference.

In all cases, the quantities of materials to be employed have been expressed in parts, these being

parts by *weight* in the case of solids, and, except in those cases where the contrary is expressly stated, parts by *volume* in the case of liquids. In practically all cases, the number of parts has been so adjusted that the total number of parts is 100 or a number very nearly equal to this. Hence to make any requisite quantity of a preparation, all that is necessary to determine the amount of each ingredient is to divide this quantity by 100, the resulting figure representing *one part*. By multiplying this figure by the number given for any particular ingredient, the weight or volume of it required is easily determined.

*q.s.* (*quantum sufficit*) means that a sufficient quantity be used according to the compounder's judgment.

**NOTE** Certain preparations used in modern hairdressing practice are the result of much accumulated knowledge, qualified technical research, patented inventions and skilled scientific control. In this category should be included oxidation hair dyes of the paraphenylene diamine type, chemical depilatories, chemically heated permanent waving pads and "cold wave" solutions. All these should be purchased ready-made, and then only from the most reliable sources. It is not in the best interests of the hairdresser or of his clientèle that inefficient and possibly harmful preparations of these types should be employed in salon treatments.

### RAW MATERIALS

Chemists usually broadly divide substances into two main groups, namely, "inorganic" and "organic." The distinction dates from the days when it was believed that the substances formed by living organisms were radically different from those of mineral origin. This is now known not to be the case, since a vast number of substances identical with those produced by living organisms have been synthesized, or built up by chemical means, from inorganic materials. Nevertheless, the distinction is a useful one. The substances of organic origin are mostly carbon compounds of complex constitution, whilst those of mineral origin either do not contain carbon or are relatively simple compounds of this extraordinary element.

The distinction has been adopted as a guiding plan

in describing the substances necessary for making the various cosmetics employed in the art and craft of hairdressing. The inorganic substances are described first, being arranged into convenient groups, after which the organic ones are similarly treated. The plan, however, has not been rigidly adhered to, in some cases, e.g. that of acids, it being found more convenient to group inorganic and organic substances together under one group heading.

#### PART I. INORGANIC MATERIALS

##### Water

**Ordinary Water** contains dissolved mineral salts which render it more or less hard. This hardness, in many instances, may be remedied by the addition of a suitable alkali, which causes the precipitation of



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the metal responsible for the hardness. Owing to the presence of these dissolved salts, ordinary water is unsuitable for use as a solvent in the preparation of the majority of cosmetics.

**Distilled Water** is water which has been freed from these impurities by distillation. In the preparation of cosmetics, **Rose Water** and **Orange-flower Water** are sometimes, but not frequently, employed in place of ordinary distilled water. These waters are obtained when rose petals and bitter orange flowers respectively are distilled in the presence of steam in order to extract their essential oils, and they contain certain constituents of these oils in solution. Somewhat similar products may be made from rose oil or neroli oil, as the case may be, by a process described in reference (b). **Diluted Rose Water** and **Diluted Orange-flower Water** are made by mixing ordinary rose water or orange-flower water, as the case may be, with twice its volume of distilled water immediately before use.

**Lavender Water** and **Eau-de-Cologne**, on the other hand, are compounded perfumes, and consist of certain aromatic materials dissolved, not in water, but in dilute spirit. **Honey Water** is a preparation of a similar type, containing honey in addition to certain essential oils. It is seldom used nowadays.

**Extract of Witch-Hazel**, predominantly a solution in water, is another aqueous vehicle of considerable utility. Distilled water, with witch-hazel extract and aromatic flower waters, enters into the composition of many cosmetic lotions, tonics and emulsified creams.

### Acids

Acids may be loosely defined as substances containing hydrogen capable of replacement by metals. The aqueous solutions of acids soluble in water colour blue litmus paper red.

**Acetic Acid**, the acid present in vinegar, forms, when pure, colourless crystals which melt easily, and is therefore known as "glacial acetic acid." It is a strong acid, which must be handled with great care, owing to its caustic action on the skin. A weaker form of acetic acid, containing 33 per cent by weight of real acetic acid dissolved in water, is safer to handle. This is the strength of *The British Pharmacopœia*.

**Boric Acid**, often called "boracic acid," is a very weak acid, and occurs in the form of minute crystals having a greasy feel. It is readily soluble in hot water, but less so in cold. It is a mild antiseptic.

**Salicylic Acid** is an organic acid which occurs in white crystals. These are only very slightly soluble in cold water, but they dissolve readily in spirit. The acid is a powerful antiseptic, and is also employed as a keratolytic.

**Stearic Acid** is a fat-forming (organic) acid, which occurs in white masses or powder, or, when pure, in white crystals. It is insoluble in water, and forms

soaps, water being also produced, by condensation with alkalis. The wide range of soaps obtainable by neutralizing stearic, oleic, myristic and other fatty acids with soda, potash, ammonia, triethanolamine, etc., is extremely important in the production of face creams, shaving creams and other cosmetic emulsions.

**Tartaric Acid** is an organic acid obtained from residues in wine-making. It forms colourless crystals which dissolve readily in water. Like **Citric Acid**, it is used in hair rinses.

### Alkalis

An alkali may be loosely defined as a basic substance, or substance which possesses the power of neutralizing an acid with the production of a salt and water. The strongest alkalis are **Potassium Hydroxide** and **Sodium Hydroxide**, otherwise known as "caustic potash" and "caustic soda," respectively. They are both frequently manufactured in the form of white sticks, which should never be touched with the hands, as the substances have a very caustic action on the skin. **Ammonium Hydroxide** is an alkali of a similar type chemically, and is dealt with separately under the heading "Ammonia."

The carbonates of potassium, sodium, and ammonium are known as "mild alkalis." **Sodium Carbonate** occurs in two forms, namely, (1) colourless crystals, known as "washing soda," which contain nearly 63 per cent of water, part of which they tend to lose on exposure to the air, and (2) dried sodium carbonate, which is nearly anhydrous or free from water, and hence is, weight for weight, much stronger than the former variety. **Potassium Carbonate** occurs only in one form. This is anhydrous, but it rapidly extracts moisture from the air, forming a sticky mass.

The action of these carbonates on the skin is rather harsh. **Sodium Sesqui-carbonate** and **Sodium Baborate** (or **Borax**), substances which may also be included amongst the alkalis, are milder in their effects.

**Triethanolamine**, a syrupy liquid, is an organic alkali, as is also **Isopropanolamine**, which is sometimes used as a substitute. For further details, see under "Soaps."

**Slaked Lime** (**Calcium Hydroxide**) may also be classed as an alkali. This substance is made by the action of water on quicklime. It is slightly soluble in water, the solution constituting **Lime Water**, and more soluble in aqueous solutions of sugars, with which it forms calcium saccharosates. The **Saccharated Solution of Lime** of *The British Pharmaceutical Codex* is a solution of this type, which may be employed for making hair creams.

Alkalis, it may be mentioned, are detected by the fact that they turn red litmus blue, an action which is the exact opposite to that exhibited by water-soluble acids.

## HAIRDRESSING PREPARATIONS

### Ammonia

**Ammonia**, a compound of nitrogen and hydrogen, is a colourless gas, of suffocating odour, which is extremely soluble in water. The solution behaves as though combination took place with the formation of **Ammonium Hydroxide**, a substance analogous in chemical constitution to the hydroxides of sodium and potassium.

Ammonia is always employed in the form of an aqueous solution, of which various strengths are recognized. The strongest solution made commercially has a specific gravity compared with water of 0.880, and is, therefore, known as "ammonia 0.880." It contains about 36 per cent by weight of free ammonia. A slightly weaker solution, having a specific gravity of 0.885 to 0.891, and containing 31.5 to 33.5 per cent by weight of ammonia, constitutes the **Strong Solution of Ammonia** of *The British Pharmacopœia*, while a weaker solution consisting of 333 parts by volume of the "strong solution" mixed with sufficient distilled water to produce 1000 parts by volume constitutes the **Dilute Solution of Ammonia** of *The British Pharmacopœia*.

Solutions of ammonia, especially the stronger ones, should be handled with the greatest care, as although the odour of a very dilute solution is refreshing, the inhalation of ammonia in any considerable bulk may have serious and even fatal results.

For further details see References (b) and (c) at the end of this section.

### Salts

Salts are formed when acids are neutralized by the action on them of substances of a basic character. They can be regarded as derived from acids by the replacement of their hydrogen by metals or groups of elements of a basic nature. They are of a most diverse character. Some salts used in the preparation of hair dyes and other cosmetics will be briefly described under the present heading, other salts are more conveniently grouped under other headings. The carbonates of potassium and sodium and also borax, already mentioned, are really salts, but are more conveniently classified as alkalies owing to their alkaline character.

The following table indicates the names given to the salts derived from some of the commoner acids—

SALTS	ACIDS
Acetates	Acetic acid
Carbonates	Carbonic acid
Chlorides	Hydrochloric acid
Nitrates	Nitric acid
Sulphates	Sulphuric acid
Sulphides	Hydrosulphuric acid (Sulphuretted hydrogen)

**Alum** is a double sulphate of aluminium and potassium, and is too well known to stand in need of

description. It is a powerful astringent, and is often employed in hairdressing salons as a styptic.

**Ammonium Nitrate** is a colourless crystalline salt, very readily soluble in water, which may be employed in making hair dyes in order to render certain metallic compounds more soluble.

**Ammonium Thioglycollate** is the ammonium salt of thioglycollic acid. Both substances are used in the manufacture of cold waving solutions, the ammonium thioglycollate being usually present in proportions not exceeding 5-8 per cent. The solutions of thioglycollic acid and its alkaline salts are subsequently "neutralized" on the treated hair by rinsing with an oxidizing, acid solution containing, for example, citric acid and hydrogen peroxide. For further details see References (c) and (d)—also the following published articles: "Permanent Waving of Human Hair. The Cold process" by Reed, Den Beste and Humoller (*Journal of the Society of Cosmetic Chemists*, U.S.A., March, 1948), "Cold Wave Solutions" (*Soap, Perfumery and Cosmetics*, London, April, 1947).

**Chalk** is a naturally occurring carbonate of calcium. **Precipitated Chalk** is a chemically identical substance prepared artificially by the interaction of calcium chloride and sodium carbonate. It forms microscopic crystals, and is obtainable in two forms, light and heavy, of which the former is frequently used in making face powder.

**Cobalt Nitrate** forms red crystals readily soluble in water, and is used in the preparation of hair dyes.

**Copper Sulphate**, known also as "blue vitriol," forms blue crystals soluble in water. It is but seldom used in toilet preparations and then only in very small amounts. As a shading agent in hair dyes it finds somewhat wider applications.

**Ferric Chloride** is a chloride of iron. It forms a yellowish mass, very easily soluble in water. Astringent, styptic and irritant, it needs to be used with considerable care.

**Liver of Sulphur**, which forms a yellowish, brittle mass, soluble in water, contains a sulphide of potassium and was considered by the late H. S. Redgrove to be the least injurious sulphide for use in hair dyeing. While a useful product, it should not be employed in high concentrations (i.e. exceeding 5-6 per cent) owing to its irritant properties.

**Magnesium Carbonate** occurs in the form of a white, very light powder, and is used in making face powders.

**Nickel Nitrate** forms green crystals which are easily soluble in water. It is sometimes used in the preparation of hair dyes.

**Potassium Citrate** is the potassium salt of citric acid. It forms white crystals soluble in water, and is used in making solution of carmine.

**Sodium Sulphite**, the sodium salt of sulphurous

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acid, belongs to the class of substances known as reducing agents, that is, substances which readily combine with oxygen and abstract this element from various compounds containing it. It forms colourless crystals which dissolve readily in water, and is used in permanent waving solutions.

**Lead Acetate**, otherwise known as "sugar of lead," is the lead salt of acetic acid. It forms white crystals, which dissolve in distilled water, but will not yield a clear solution with ordinary tap water. It is a cumulative poison. See References (c) and (d).

**Silicates** may be regarded as salts of silicic acid, itself a compound of sand and water. Many silicates occur naturally in the earth's crust. **Kaolin**, or china-clay, is a hydrated aluminium silicate, which, when purified, forms an important ingredient of face powders. **Fuller's Earth** is a closely related earth pigment, specially useful in face packs.

**Talc** is a hydrated magnesium silicate. An impure form is known as "French chalk." Talc possesses the property of "slip" to a remarkable degree, and is used in making face powders and talcum powders.

Certain naturally occurring earths, essentially aluminium silicates containing iron or iron and manganese (a metal resembling iron), have bright colours, and are used as pigments. Examples are provided by the **Ochres** (yellow to brown), **Armenian Bole** (red), **Sienna** (light brown), and **Umber** (dark brown). The colours of the last two become warmer and redder on strongly heating or "burning." **Synthetic Ochres** are also available in a complete range of standardized colour shades.

### Zinc Oxide and Titanium Dioxide

An oxide is a compound of oxygen and one other element. Water, for example, is an oxide of hydrogen. Of the many metallic oxides known to science, **Zinc Oxide** and **Titanium Dioxide** are of special importance to the cosmetician. **Zinc Oxide** is made either by burning zinc in the air and collecting the fumes, or by driving off by heat the carbon dioxide from zinc carbonate. It forms an opaque white powder, which, when used in small quantities, has a beneficially mild astringent action on the skin. On account of this latter property and because of its whiteness and opacity, zinc oxide is much employed as an ingredient in making face powders as well as certain types of face creams and other cosmetics. Only zinc oxide B.P., that is, zinc oxide having the degree of purity stipulated by *The British Pharmacopoeia*, should be employed for these purposes, as commercial grades of the substance frequently contain dangerous amounts of arsenic.

As a constituent of face powder and for general cosmetic use, titanium dioxide is sometimes preferable to zinc oxide, and to-day is widely employed for these

purposes. It lacks the astringency of zinc oxide, being quite inert physiologically. It is also inert chemically. In opacity and covering powers, it is much superior to zinc oxide, though its density is actually less. **Titanium dioxide** adulterated with barium sulphate should not be used in toilet preparations.

A mixture of zinc oxide and zinc carbonate, coloured a flesh tint, is known as **Prepared Calamine**. This is used for making sunburn lotions, liquid face powders, etc. A suitable agent for effecting the coloration is **Armenian bole**.

For further details see (b) and (c) at end of section.

**Hydrogen Peroxide** may be regarded as water in combination with active oxygen, which under certain conditions, can be made readily available. It is to this property that it owes its value as an antiseptic and bleaching agent.

It is normally supplied as an aqueous solution, which is generally slightly acid, and contains a small quantity of stabilizer to prevent decomposition. A variety of strengths, up to and including 90 per cent by weight, are now available. For lower concentrations, the strength is often indicated in terms of the number of volumes of available oxygen contained by one volume of the solution. For example, a 6 per cent solution is normally described as "20-vol" since one volume of such a solution is capable of yielding 20 times its own volume of oxygen at normal temperature and pressure.

Although, under normal conditions **Hydrogen Peroxide** is perfectly stable, when exposed to heat and light, decomposition is liable to occur, and so solutions should be stored in a cool, dark place, and kept in coloured glass containers, preferably amber.

Whilst acids tend to increase the stability, alkalis accelerate the liberation of the active oxygen, and so in most bleaching processes certain alkalis are added to the **Hydrogen Peroxide** to control the rate of oxygen released. For example, in the bleaching of hair, one part of 0.880 ammonia is added to fifty parts (or somewhat less) of 20-vol **Hydrogen Peroxide**.

## PART II. ORGANIC MATERIALS

### Alcohols

Alcohols are compounds of the elements carbon, hydrogen and oxygen, characterized by their ability, under certain conditions, to combine with acids to form substances called "esters," in a manner analogous to that in which acids and alkalis combine to produce salts. The alcohols are an important and comprehensive group of chemical compounds—containing such diversified substances as the glycols (dihydric alcohols), glycerum (trihydric alcohol), cetyl and stearyl alcohols (aliphatic alcohols), phenols and many others. It is necessary, perhaps, to emphasize this point, in view of the fact that the term "alcohol"

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is popularly used to describe that very important member of the group—ethyl alcohol

**Ethyl Alcohol**, known also as S V R or "spirits of wine," is produced by the fermentation of sugar or molasses, followed by distillation. The general commodity in common use for the production of alcohol for industrial purposes is molasses fermented by specially prepared yeast cultures, from which quite a good ethyl alcohol is produced of about 96 per cent purity.

Pure Ethyl Alcohol as such is subject, however, to a very high rate of duty in this country, and although admittedly superior, particularly for perfumery manufacture, its high cost renders its use prohibitive.

**Industrial Methylated Spirit** is ethyl alcohol which has been denatured with 5 per cent of methyl alcohol and after it has been so methylated is free from duty. A very large proportion of the shampoos, lotions, etc., marketed are manufactured with this type of spirit.

**Industrial Methylated Spirit (Toilet quality)** is rectified ethyl alcohol denatured with a high grade of methyl alcohol. It provides an admirable base for bay rum, hair frictions and perfumes, and is usually supplied as a 68 o p grade.

**Regulations.** All types of Methylated Spirits are under the control of the Customs and Excise Authorities and before Industrial Methylated Spirit can be purchased, application must be made to the local Excise officer for permission to receive it. Formulas must be submitted and where necessary must include additional denaturants such as saponin, extract of quassia, diethyl phthalate, etc. In addition, a Board of Trade licence is required where it is proposed to use more than 60 gallons over a period of six months.

**Isopropyl Alcohol**, or Isopropanol, is a secondary alcohol obtained commercially by the reduction of acetone or from propylene. Though sometimes used in the production of hair and scalp lotions, etc., it exhibits certain notable disadvantages as a substitute for Toilet quality I M S. In the first place it possesses a characteristic and slightly unpleasant odour, which is not always easy to "cover." Secondly, it tends to defat the skin and scalp more markedly than does ethyl alcohol, and for that reason it should only be used in lotions containing some fat or oil. It must not be confused with the more toxic and quite unsuitable *normal* propyl alcohol. Statistics have to be kept by the user of isopropyl alcohol, relating to dates of purchase and use, etc., but apart from that it is not nearly so rigidly controlled by H M Customs and Excise as is I M S.

**Glycerol**, commonly called "glycerin," is also an alcohol. Animal and vegetable fats and fixed oils consist of esters of glycerol and fat-forming acids. When these are acted on by suitable alkalis, under proper conditions, the glycerol is set free and the

alkali condenses in its turn with the acid to produce soap.

Glycerol is a thick, colourless liquid, without odour, but with a very sweet taste. It is soluble in all proportions in water or spirit. When pure, it is just over one and a quarter times as heavy, bulk for bulk, as water, or, to be exact, 1.26 times. It is a very useful emollient for the skin, provided it is diluted with water before use, since, owing to its great affinity for this substance, it is apt to exercise a deleterious drying action if used alone.

### Soaps

Soaps, strictly speaking, belong to the class of substances known as salts. They are sodium, potassium or triethanolamine, etc., salts of the acids of fats and fixed oils. When a fat or fixed oil is acted on under appropriate conditions by a suitable alkali, a chemical reaction takes place. The glycerol condensed with the acid is set free, and the metal present in the alkali takes its place to form a soap. This process is called "saponification." The soap is sometimes caused to separate from the solution by the process of "salting out," that is, by adding salt to the liquid.

**Curd Soap** is essentially the sodium salt of stearic acid formed by saponifying animal fats with sodium hydroxide. **Hard or Castile Soap** consists essentially of the sodium salt of oleic acid and is obtained by saponifying olive oil with sodium hydroxide. In the process of manufacture, both these soaps are salted out of the solution which contains the glycerol also formed as a result of the reaction.

**Soft Soap**, on the other hand, is essentially the potassium salt of oleic acid, formed by saponifying olive oil with potassium hydroxide, though other oils are employed for the manufacture of different grades. The soap is not salted out, hence it contains the whole of the glycerol produced by the reaction.

**Coconut Oil Soaps**, as is indicated by their name, are derived from coconut oil by saponification, and are valued in shampoo preparations on account of the showy lather they give. The potash soap is usually made *in situ* (see Formula in second part of section). The sodium soap is obtainable in a fine powder suitable for use in making shampoo powders. Blending with olive or castor soaps is frequently desirable, as coconut oil soaps alone sometimes prove irritating to sensitive scalps.

**Soaps in General.** Soaps are used in hairdressing and toilet preparations either for their detergent or cleaning properties (as in shampoos) or for their ability to emulsify fats and oils with water (as in face creams and beauty milks). Sometimes these two properties are combined, as when formulating a shaving cream.

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Commercially prepared soaps in liquid, soft and powder forms are extremely useful bases for the production of liquid, paste and powder shampoos for salon use, requiring only a minimum degree of care in additions (e.g. henna or camomile infusions) and/or dilution (e.g. with water, alcohol and water, or—in the case of powder shampoos—with borax, etc.)

Numerous specialized soaps and soap-containing products have proved useful as emulsifying agents. These include straight soaps such as potassium myristate and ammonium ricinoleate, fatty esters of glycerin and glycols (e.g. Abracol GMS, which is glyceryl monostearate plus a trace of soap), and the amine soaps, such as those of triethanolamine and isopropanolamine.

**Isopropanolamine (Mixed, Commercial)** is an excellent substitute for the better known triethanolamine. It is a viscous, hygroscopic liquid with a slightly ammoniacal odour, completely soluble in water, but only slightly soluble in hydrocarbons. The combining weight of mixed isopropanolamine is approximately the same as that of commercial triethanolamine, and for this reason it may be substituted weight for weight in most of the formulas calling for triethanolamine. Isopropanolamine soaps are more soluble in mineral oil and less prone to discolour than the triethanolamine soaps (*see below*).

**Triethanolamine Oleate and Stearate** are two triethanolamine soaps much advocated for making emulsions of the oil-in-water type (creams and lotions). They should be used fresh, owing to the rapidity with which they discolour when not in solution. The oleate is almost invariably made *in situ* from triethanolamine and oleic acid, the stearate is also very frequently made *in situ* from triethanolamine and stearic acid.

**Magnesium Stearate** is allied to the soaps in chemical composition. It forms a very white and very light powder, which possesses marked adherent properties. It is much employed, therefore, as an ingredient in the manufacture of modern face powders. The same observations apply to **Zinc Stearate**.

### Fixed Oils, Fats, and Waxes

Fats consist of esters of glycerol and certain complex organic acids. Waxes, properly so called, are also esters, but of alcohols other than glycerol. The name "oil" is given to various materials of a most diverse character. The fixed oils are fats which happen to be liquid at ordinary temperatures.

Among the more important fatty acids from which fats are derived, mention may be made of oleic acid, palmitic acid, and stearic acid.

**Fixed oils and fats generally tend to become rancid on keeping. Two which exhibit this property only**

to a slight degree and, hence, are especially useful, are almond oil and cocoa butter.

**Almond Oil** is a faintly yellow oil of bland and nutty taste, obtained by expression from either sweet or bitter almonds, the latter being generally employed. It must be carefully distinguished from the essential oil of bitter almonds, obtained from the mass remaining after the fixed oil has been expressed from bitter almonds, by fermentation and subsequent distillation. The latter oil contains prussic acid, and is, therefore, poisonous. After the removal of this ingredient, however, it is harmless, and is then used for making almond essence. The expressed oil contains no prussic acid. It is one of the finest of vegetable fixed oils.

**Castor Oil** is obtained by expression from the seeds of the castor-oil plant, and is rendered colourless by bleaching. It has little odour, but a highly objectionable taste. It is remarkable among fixed oils by being readily soluble in spirit, and for that reason is a very useful constituent of hair lotions and "frictions." Traces of castor oil soaps are useful in coconut oil shampoos.

**Cocoa Butter** is a solid fat, which very easily melts, obtained from cocoa beans. It is used in connection with theatrical make-up, but is frequently replaced by chemically hardened oils of similar consistency.

**Coconut Oil** is a solid, white fat, not unlike lard, obtained by expression from the kernels of the coconut. It rapidly becomes rancid on exposure to air. It is remarkable for the ease with which it can be saponified or converted into soap.

**Groundnut Oil**, known also as **Peanut Oil**, or **Arachis Oil**, is obtained by expression from peanuts. It is a yellowish or slightly greenish-yellow oil having a nutty odour and taste. A bleached oil, which is practically free from colour and taste, is also manufactured, and is used as a substitute for almond oil.

**Olive Oil** is obtained by expression from the ripe fruits of the olive, and is too well known to need description. Owing to its odour, it is considered inferior to almond oil for cosmetic purposes.

**Peach-kernel and Apricot-kernel Oils** resemble almond oil, which they, in common with other oils, are used to adulterate. Their tendency to rancidity calls for the simultaneous inclusion in formulae containing them of traces of suitable antioxidants.

**Turtle Oil** is a fixed oil of animal origin which once came into favour for cosmetic use, owing to its alleged vitamin content and the fact that it is readily absorbed by the skin. It has been observed to exert a peculiarly astringent action on the skin, and for that reason is still used, when obtainable, in certain specialized creams and skin oils. Turtle oil itself is obtained from the muscles and certain genital glands of the giant sea turtle, and is supposed to exercise a



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"rejuvenating" action on the skin. One drawback to its use is its fishy odour, which has to be carefully covered by a suitable perfume.

**Avocado Oil** is another fixed oil which has also recently found great favour as a constituent of skin foods. Like turtle oil it is also claimed to be readily absorbed by the skin, and is said to be rich in vitamins. It is a dark green in colour, and quite devoid of any unpleasant odour. It is obtained from the avocado pear (*Persea americana*, Mill).

Amongst waxes, the following may be mentioned—

**Beeswax** is a brittle, waxy solid obtained from the honeycomb of the hive bee. It is rendered white by bleaching.

**Spermaceti** is a brittle, white, shining solid obtained from the sperm whale. It is sometimes used in conjunction with beeswax in preparing cold cream, etc., but has an unfortunate tendency to rancidity.

**Lanolin** is a wax (often called a fat) obtained from sheep's wool. It forms a yellowish, tenacious mass, which usually has an objectionable odour. It is allied in chemical composition to the sebum of human beings. Lanolin readily absorbs water, being thereby converted into a mass of a less tenacious character. Lanolin free from water is known as "anhydrous lanolin", lanolin containing 30 per cent of water is known as "hydrous lanolin".

Lanolin is a complex mixture containing cholesterol and other sterols, together with certain esters. Its power of absorbing water was at one time thought to be in direct ratio to its cholesterol content, but this theory has since been disputed.

**Modern Absorption Bases**, which have, to a very large extent, replaced lanolin itself in the preparation of modern "skin foods," etc., of the water-in-oil type, normally consist of cholesterol and other wool wax alcohols and their esters, compounded with suitable materials such as soft paraffin.

**Cholesterol** itself forms small white crystals having a greasy feel. It is sometimes but probably erroneously thought to be useful in treating loss of hair due to seborrhoea. Cholesterol is not easy to get into solution, and Carbon Tetrachloride, the vapour of which must not be inhaled, is often employed for the purpose. A wide range of British cholesterol, wool wax alcohols and absorption bases is nowadays available.

During recent years, a number of synthetic and extracted waxes and wax-like materials have been placed on the market for use in the manufacture of cosmetics, especially as emulsifying agents, and some have been found decidedly serviceable. Mention may be made of **Tegin** (which is understood to be a special grade of glyceryl monostearate), **Tegacid** (for the production of acid creams), **Cetyl Alcohol**, **Lanette Wax** (a mixture of stearyl and cetyl alcohols), **Lanette**

**Wax SX** (which is lanette wax plus a sulphated derivative), etc.

**Abracols GMS** and **GSP** are British-made emulsifying agents resembling Tegin and Tegacid, the first consisting of glyceryl monostearate plus a small proportion of soap to render it self-emulsifiable, while the second is a glyceryl monostearate made stable to mild acids by the addition of an acid-stable salt in place of soap. **Abracol GSP** is thus suitable for use in the preparation of lemon creams and other mildly acidic cosmetics.

For further details concerning fixed oils, fats and waxes used in cosmetics, see References (b) and (c), at end of this section.

### Mineral Oils and Waxes

Mineral oils and waxes differ radically from those of vegetable and animal origin, since they are not esters but hydrocarbons, that is compounds of carbon and hydrogen only. A very important point in their favour is that they are non-rancidifying for this reason they have largely replaced vegetable oils and fats.

**Liquid Paraffin** is a tasteless, colourless, oily liquid devoid of odour when cold, having, according to *The British Pharmacopœia*, a specific gravity of from 0.880 to 0.895, though, for cosmetic use, grades having lower specific gravities are sometimes preferred owing to their lower viscosity. Liquid paraffin or mineral oil is now widely used to replace vegetable oils, which nearly all require the use of an antioxidant to guard against rancidity.

**Soft Paraffin** is a semi-solid mass, devoid of taste and odour, and melting at a temperature of 38° C. (or in the case of the white variety 40° C. to 46° C.) It is either white or yellow in colour, according to whether it has been bleached or not. The brand called "Vaseline" is widely known and used. Both soft paraffin and liquid paraffin are usually obtained from petroleum. Petroleum Jelly is a popular synonym for Soft Paraffin.

**Hard Paraffin**, or **Paraffin Wax**, is obtained from the tarry oil produced by the destructive distillation of shale. It is an odourless, tasteless, wax-like solid of variable melting point.

**Ozokerite** is a naturally occurring mineral wax, which, when bleached, is known as **Ceresin**. The latter name is also loosely applied to wax mixtures based on hard paraffin.

For further details see References (b), (c) and (e) at end of section.

### Soapless Shampoo Bases

Soapless shampoos, as their name implies, are based on soaplike materials of a non-saponaceous character. One of the earliest materials used for this



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purpose was saponin or its parent substance quillaia bark (soap bark). Nowadays, however, with the worldwide development of "soap substitutes" stimulating intensive research into synthetic detergents, we have available a fairly wide range of soapless shampoo bases. Such bases are available in powder, paste and liquid form—from which corresponding soapless shampoo powders, creams and liquids can readily be developed.

**Saponin** is a non-crystalline powder extracted mainly from quillaia bark, the bark of a large tree (*Quillaia Saponaria* Molina) indigenous to Peru and Chile and cultivated in India, and bark of allied species. It consists of a complex sugar compound (glycoside) or mixture of glycosides. A small quantity added to water produces a very persistent foam, and the material is therefore used as a detergent, as, for example, in shampoo preparations. Although a hemolytic, it is not irritant to healthy skins and was extensively used, in fact, during the German occupation of France, as a constituent of a de-lousing solution (1 per cent saponin, 5–10 per cent rosemary oil, in a predominantly aqueous solution). The chief defect of saponin is that while it "foams well in a bottle, it does not give such spectacular results on the scalp." See Reference (d). The following formula, protected by B P 545,405 may, however, be noted—

Quillaia bark, finely powdered	12 g
Borax, finely powdered	6 g

Of very much greater importance are the group of products commonly known as **Sulphonated Fatty Alcohols**. The first of these to be placed on the market result from the treatment of fatty alcohols, derived directly or indirectly from natural fats, with sulphuric acid, followed by neutralization with sodium, triethanolamine or ammonia. These are the salts of primary sulphonated (or more correctly, "sulphated") fatty alcohols. A well-known product of this type is **Sulphonated Lorol**, which consists of the sodium salts of the sulphuric acid esters of alcohols containing six to eighteen carbon atoms, chiefly twelve (i.e. lauryl or dodecyl alcohol).

Of the sulphated fatty alcohol products obtainable in paste form, **Sulphonated Lorol** is typical. It contains approximately 40 or more per cent of sulphated lauryl alcohol (commercial), 3–5 per cent of the free alcohols, 5 per cent sodium sulphate, and 50 per cent water. More widely employed in soapless shampoos, however, is the dried paste in powder form—**Sulphonated Lorol Powder**, which again is available in a concentrated and an ordinary grade. Similar products can also be obtained "free from sodium sulphate."

For the preparation of liquid soapless shampoos the ammonia-finished or triethanolamine-finished grades can be advantageously employed. These are yellow

to brown, viscous liquids, readily soluble in cold water.

Various other sulphated fatty alcohol bases are also marketed. Prominent among them is **Teepol**, an amber liquid giving clear, chemically neutral solutions. This is a secondary sulphated alcohol product derived from petroleum. Dilutions of **Teepol** up to 50 per cent (1 : 1) with water are satisfactory for liquid shampoos. Related products are **Teepol XL**, a fine creamy powder, and the paste form known as **Teepex**.

Other interesting sulphated bases include such proprietary products as **Sulphosal**, **Sulfa 104**, the **Empicols**, **Estralene**, and so forth. See References (d) and (g). A noteworthy newcomer is the flocculent powdered **Santomerse I**, chemically an alkylaryl sulphonate.

Future developments in the synthetic detergent industry will doubtless lead to the introduction of still further improved bases for soapless shampoos. The best of those at present available foam and lather strongly, possess good cleaning properties, and are much superior to soap in hard water, in that they do not give rise to the precipitation of insoluble calcium soaps—i.e. they do not fill the hair with "lime soap scum." On the other hand, they sometimes leave certain types of hair in a harsh, unmanageable state—and in these cases they are best modified by adding a little oil or some other type of emollient material.

### Starch and Gums

Starch is a material of complex constitution which is found in the roots, tubers, and seeds of various plants. It occurs in the form of granules, showing a rudimentary structure and composed of at least two distinct substances. The granules are insoluble in cold water. When treated with hot water, they swell and ultimately burst, one of the constituents dissolving to form a colloidal solution. The mixture forms starch paste.

The granules differ considerably in size according to the source of the starch. Those of **Rice Starch** are very small, whilst those of **Potato Starch** are relatively very large. Other starches, whose granules are intermediate in size between these, include **Maize Starch** or **Cornflour**, **Wheat Starch**, and **Arrowroot**.

**Orris-root** consists of the rhizomes of certain species of *Iris*. It contains starch and an essential oil, by virtue of which latter constituent it is sweetly odorous. It is sometimes incorporated in toilet powders, and, at one time, was much used for making "violet powder." Its use, however, is attended with certain disadvantages, and, with certain subjects, is said to be capable of setting up dermatitis.

For further details see References (b) and (e) at end of section.

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Starches find application in dusting powders, face powders and dry shampoo powders. Admixed with water, glycerin, etc., the resulting paste is useful in hand creams and lotions, face creams and powder creams. All starch-containing cosmetics, other than powders, require to be effectively preserved.

**Gum Tragacanth** is a gum which exudes from certain species of *Astragalus* indigenous to the Turkish Empire and Persia. It is very variable in quality, and is extremely troublesome to powder. It is best purchased in powder form, but should only be obtained from reputable firms, as the powder is much subject to adulteration. Gum tragacanth is only partially soluble in water, the addition of which causes it to swell, a cloudy mucilage being formed. It is employed in the preparation of setting lotions, hair creams, hand jellies, leg make-up and other mucilage-containing cosmetics, as well as for other purposes in pharmacy.

**Gum Karaya**, or Indian tragacanth, a gum obtained from *Sterculia urens* Roxb., is sometimes described as an inferior form of gum tragacanth. However, it is very suitable for the production of setting lotions, and has the advantage over genuine gum tragacanth of readily giving a mucilage with tepid water. It can also give a softer set to the hair than gum tragacanth.

**Gum Acacia** or Gum Arabic has good solubility in water and is very useful in the preparation of such make-up items as moustache pomades, toupee fixatives, etc. 1 or 2 per cent can be used in setting lotions. Its chief disadvantage is its stickiness. See References (b) and (h).

**Quince Seeds** are the seeds of the Quince (*Pyrus Cydonia* L.), a small tree cultivated in temperate climates. The seeds are very rich in mucilaginous matter, and are therefore useful for the preparation of setting lotions. Care must be exercised purchasing this material, as sometimes mouldy seeds are supplied.

All these gum and seed mucilages require preservation.

**Gum Substitutes** It is convenient in this section to refer, quite briefly, to the various gum-like synthetic substances and water-soluble resins that are now available. Some of these can be used in setting lotions, hair lacquers, leg make-up and hair creams, while others find application in brushless shaving creams, conditioning creams for the hair and scalp, tooth pastes and so forth. One of the first on the market was **Methyl Cellulose** (Tylose), while in the same group are **Cellofas WLD** (methyl ethyl cellulose), **Cellofas WFZ** (sodium carboxy-methyl cellulose) and various other brands of cellulose derivatives, such as **Fromulsin**. These are all useful in hand creams, non-greasy face creams, liquid creams of various kinds and brushless shaving creams. A useful hand jelly can be based, for example, on 5-6 parts of methyl cellulose

dispersed in 80 parts of water, together with 10-12 parts of glycerin. Methyl Cellulose is not suitable, however, for use in hair fixative formulae, as it leaves behind a visible white deposit.

**Sodium Alginate**, derived from marine algae, is an extremely useful gum substitute. The viscosity or thickness of sodium alginate mucilages can be controlled and standardized by the addition of calcium salts, and by appropriate manipulation a wide variety of stable mucilages and gels may be prepared. Sodium alginate is particularly useful as a base for setting lotions and will improve adhesion if incorporated in relatively small amounts in modern hair creams. See also References (d) and (h).

Of the more recently introduced materials, note should be made of **Polyvinyl Alcohol** (PVA) and the various **Polyethylene Glycols**. The former, in the grade at present obtainable in this country, is a cream-coloured granular powder, soluble in hot water to give viscous solutions. It goes well in face masks, massage creams and leg make-up, and might well find application in setting lotions and hair creams.

The polyethylene glycols are available as both viscous liquids and solids. The liquids can prove useful as water-soluble lubricants, improving the feel on the skin of shaving creams, hand lotions, etc. The solid grades, known as Carbowaxes, are however of more general utility: they can be used in a wide variety of cosmetic preparations, ranging from hair creams and soapless shampoos to "soap substitutes" in cake form. They may well prove useful in preventing the excessive drying of the hair caused by some shampoo detergents and permanent waving solutions.

Refined **Shellac**, solubilized with alkali, has been used in hair lacquers. Other natural resins and balsams may also be employed in this connection, provided that they are dissolved in suitable solvents. See Reference (d). Synthetic resins need to be regarded with caution, however, as some of them have been reported to give rise to dermatitis.

### Perfume Materials

The raw materials of perfumery comprise (i) materials of animal origin, such as **Musk**, **Civet**, and **Ambergris**, (ii) materials of vegetable origin, (iii) natural isolates, or pure substances isolated from the natural perfume materials, such as **Eugenol**, a liquid of clove-like odour, isolated from essential oil of cloves, **Geraniol**, a liquid of rose-like odour, isolated from citronella and palmarosa oils and **Rhodinol**, another liquid of rose-like odour, finer than that of geraniol, isolated from geranium oil; and (iv) substances of artificial origin prepared by synthetic means.

The most important members of group (ii) are the essential oils obtained from flowers and plants, usually

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by distilling them in the presence of steam. Among the more useful of these, the following may be mentioned the Rose Oils, including otto of roses, Geranium Oil, of which the finest sort is obtained in France by distilling pelargonium leaves mixed with a few rose petals and is known as Rose Geranium Oil, Ylang-ylang Oil (the smooth, honeyed odour of which blends well into lily, gardenia, honeysuckle and other

(e.g. the "absolute essences" of Jasmin, Tuberose, Rose de Mai, Violet Leaf, Orange-flower, Cassie and Mimosa), a number of gum resins and balsams are employed, such as Gum Benzoin and Balsam of Peru. Gum benzoin, of which there are several different varieties, is often employed in the form of a simple tincture or alcoholic extract of 10 per cent strength.

Mention must also be made of the Expressed Oil of Nutmeg (sometimes erroneously called "oil of mace"). This is a highly aromatic, concrete oil, of an orange colour, which is obtained by hot expression from nutmegs. It possesses stimulating properties, and is sometimes incorporated in hair lotions.

The synthetic perfume materials are very numerous, and the synthetic perfumes generally are of constantly increasing importance to the practising perfumer. Benzyl acetate and amyl cinnamic aldehyde, for example, are virtually indispensable in the com-



FIG. 521. WEST INDIAN BAY (*Pimenta acris*)

perfumes); Neroli Oil (from bitter orange blossoms), Petitgrain Oil (from bitter orange leaves and twigs), Pimento Oil; Bay Oil (from the leaves of *Pimenta acris*, Wight, the West Indian Bay) (see Fig. 521), Clove Oil, Patchouli Oil (from the dried leaves of *Pogostemon Cablin* Bth and *P. Heyneanus* Bth.) (see Fig. 522), Rosemary Oil (from the flowering tops of *Rosmarinus officinalis* L.) (see Fig. 523), Sandalwood Oil; Vetiver Oil (from *khus-khus*); Lavender Oil (of which the best is English), Citronella Oil (from an East Indian grass), and Lemongrass Oil, which last is sometimes inaccurately called "verbena oil."

In the case of the *Citrus* fruits, such as the lemon, etc., their essential oils can be obtained either by distillation or expression, the latter process yielding better products. Examples of useful oils of this type are Lemon Oil, Orange Oil, Bergamot Oil, and Limes Oil.

In addition to the essential oils and more expensive products obtained from fragrant flowers and leaves



FIG. 522. PATCHOULI (*Pogostemon Heyneanus*)

pounding of jasmin compositions. Hydroxycitronellal is equally valuable in the blending of lime blossom, lilac and lily-of-the-valley compounds. Another extremely useful lilac-type synthetic is Terpineol. Ionone and methyl ionone are synthetic bases for violet perfumes, while Eugenol and Isoeugenol are equally valuable in carnation and related types. Phenylethyl alcohol and the rose-like alcohols,

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Geraniol and Citronellol, form the basis of rose perfumes. Coumarin is an obvious foundation for new mown hay perfumes, Heliotropin for heliotrope perfumes, and Styrolyl Acetate, carefully blended, for gardenia perfumes. Of the widely utilized synthetics, one of the most important is Vanillin, with its odour and flavour of vanilla. Of the relatively newer synthetics, two typically important products are Ethyl Methyl Phenyl Glycidate ("strawberry aldehyde") and Dimethyl Benzyl Carbinol (excellent in many rose, lily and related perfume types).

These synthetics derive from many sources, notably coal tar, turpentine, natural fats and, of course, from essential oils. Many of them are as indispensable in perfume compounding as the flower absolutes, essential oils and other natural products.

In addition, mention must be made of the artificial musks, of which the most widely used, perhaps, are Musk Xylol and Musk Ambrette. These crystalline substances, although in no way allied in chemical composition to musk, have musk-like odours. They are a little troublesome to handle, owing to their slight solubility in spirit. Benzyl Benzoate is often employed as a solvent for them. Readers of this book may find ready-prepared artificial musk essence more convenient to use. Exaltone and Exaltolide are synthetic substances whose chemical constitutions more closely approximate to that of the muskone to which the characteristic odour of musk is due. They are very expensive, but are effective in exceedingly small proportions, and are used in fine perfumery. Artificial Ambers, with odours akin to the smell of ambergris but often sweeter, are also manufactured. Diethyl Phthalate, frequently called "ethyl phthalate," must also be mentioned in the present connection, for, although this ester is practically odourless, it is much employed in perfumery (i) as a solvent, and (ii) as a denaturant, owing to its disagreeable taste, in perfumes made with industrial methylated spirits.

For further details see References (h), (i) and (j), at end of this section.

### Colouring Matters

Colouring matters are of very diverse characters. So far as insoluble colouring matters, or pigments, are concerned, some useful materials of this type which occur naturally have already been mentioned. Amongst artificially prepared pigments the following are of interest: Ultramarine (blue), a double silicate of aluminium and sodium containing sulphur; Cobalt Blue, essentially a compound of aluminium and cobalt oxides, and Cobalt Green, composed of oxides of cobalt and zinc. The latter two pigments sometimes contain arsenic. When pure, however, all these pigments are harmless. It is nevertheless preferable in most cases to use plant-derived colouring matters or

approved food colours, in order to obtain these blue and green shades. See References (c) and (e), which are of considerable interest and importance in this connection.

Amongst colouring matters obtained from plants, Alkannin and Chlorophyll are very useful. The first is a red oleo-resin, extracted from the roots of the alkanet, *Alkanna tinctoria* Tausch, and is soluble in



FIG 523 ROSEMARY (*Rosmarinus officinalis*)

oils and spirit. The acid tincture of alkanet colours liquids red, while the alkaline tincture colours liquids blue. See Reference (k). Chlorophyll is the green colouring matter of plant leaves and stems. It is usually extracted from the leaves of stinging nettles, the colour being generally fixed by the addition of a little copper. It is obtainable in different forms, according to whether it is to be used to colour oils, aqueous liquids, or spirituous ones.

Cudbear is a cheap red colouring matter of vegetable origin, which is very useful for imparting a bright red tint to acid liquids. It is obtained from certain species of lichens, and occurs in the form of a purplish-red powder. Tincture of cudbear, Tinctura Persionis B.P.C., is a suitable form in which to employ it. This is prepared by mixing twelve and a half parts of finely powdered cudbear with twice its weight of purified silver sand, extracting this by the percolation process with thirty-five parts of alcohol diluted with twice its volume of distilled water, and finally making up the

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volume of the extract to a hundred parts with more distilled water (b) The colour becomes reddish-purple with alkalis

Caramel is another cheap colouring matter of vegetable origin, which is very useful for tinting aqueous liquids yellow to brown shades. It is made by carefully heating sugar at about 180° C to 200° C until an almost black, viscid mass results, adding to this as

which is very useful for tinting alkaline lotions can be prepared as under (b)—

Carmine	6
Dilute solution of ammonia	15
Potassium citrate	10
Glycerol	35
Water, distilled, sufficient to produce	100

Triturate the carmine with the dilute solution of ammonia, add the glycerol, and heat on a water bath, with constant stirring, until the odour of ammonia has practically vanished. Then cool, dissolve the potassium citrate in the mixture, and make up to the requisite volume with distilled water. Filter if necessary.

In addition to the above and other colouring matters of natural origin, an immense number of synthetic dyestuffs are made from coal-tar. Some of these are of a toxic character, others, innocent in themselves, are often contaminated with arsenic and other dangerous impurities. The coal-tar dyes suggested for use in the recipes which follow comprise Yellow AB, Yellow OB, Carmoisine, Amarant, Tartrazine, Eosine, Phloxine, and Induline. These are among those which are harmless and which can be obtained in a high degree of purity, grades being manufactured for the express purpose of colouring foodstuffs.

The fact that the United States Government (Food and Drug Administration) has issued a list of "Certified Coal Tar Colours" permissible in the U.S.A. for incorporation in cosmetics and toilet preparations, is a significant step forward and should be duly noted. This long official list of colours is given in full, as Appendix II, in Mr. Ralph Harry's *Cosmetic Raw Materials* (Reference (c)), as well as in the longer American work of Navarre (Reference (e)).



FIG 524 COCHINEAL INSECTS (MALE AND FEMALE) AND SPINELESS CACTUS

(The former enlarged, the latter much reduced in size)

it cools one and a quarter times its weight of hot water, and straining off the resulting liquid.

Practically all vegetable colouring matters are innocuous, with the exception of gamboge.

Cochineal and Carmine are two very important colouring matters of great utility in the cosmetic art. Cochineal consists of the bodies of the female cochineal insect, *Dactylopius coccus* Costa. (See Fig. 524.) It is a native of Mexico, where the cacti on which it lives, especially a species known as the Spineless Cactus, are indigenous, but has been introduced into other countries. The colouring matter of cochineal is turned yellow by mineral acids and purple by alkalis. Carmine is a lake pigment prepared from the colouring matter of cochineal by the action on it of alum. This can also be used as a cosmetic dye, owing to the fact that, although insoluble in water, it dissolves readily in a strong solution of ammonia.

A solution of carmine (Liquor Carmini, B.P.C.)

### Miscellaneous Organic Materials

Alkaloids are organic substances of complex chemical constitution containing nitrogen. They belong to the class of basic substances or substances capable of combining with acids to produce salts.

Many of the alkaloids are extremely poisonous, and the sale by retail of such alkaloids or, in some cases, of preparations containing them is restricted in Great Britain to registered pharmacists. Only a few alkaloids need be specifically mentioned, as the majority of alkaloids are not used in cosmetics.

Quinine is the chief alkaloid of cinchona bark, and is widely employed in medicine. For use in hair-lotions, Quinine Hydrochloride is the salt most convenient to employ. It forms white, silky crystals, which are fairly soluble in water. It is not classed as a poison.

Pilocarpine is a poisonous alkaloid which occurs in *Jaborandi*. The latter consists of the dried leaflets of a shrub, *Pilocarpus microphyllus* Stapf, which is

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indigenous to Brazil. The alkaloid is supposed to have a stimulating effect on the growth of the hair. Both jaborandi and pilocarpine nitrate are used in the treatment of baldness.

**Delphinine** is an extremely poisonous alkaloid which, together with other alkaloids, occurs in **Stavesacre Seeds**. These latter are the seeds of a species of *Delphinium* cultivated in the South of Europe, and are used for the preparations of lotions and ointments to destroy lice.

(Note. The alkaloids of jaborandi and of stavesacre are included in Part I of the Poisons List, but substances containing less than 0.025 per cent of the former are exempted and those of the latter exempted for "soaps, ointments and lotions for external use," under Group II, Special Exemptions. See Reference (1).)

**Cantharides** consists of dried bodies of a species of beetle, known as the Spanish fly, indigenous to Southern Europe. The active principle they contain is a substance called "cantharidin." The drug, or preparations of it, such as the tincture or alcoholic extract, produces redness when applied to the skin. This is followed by vesicles which coalesce to form a blister. Suitably diluted, the tincture was at one time employed as a lotion to stimulate the growth of the hair, but the fact that cantharidin and preparations containing it are now scheduled poisons has tended to limit the use of the tincture. There is no doubt that cantharides is a distinctly dangerous material and one that is best avoided. It is a Part I Poison. See Reference (1).

**Capsicum** is the dried ripe fruit of a small shrub native to tropical America and cultivated in many tropical countries. The B.P. tincture is prepared by extracting five parts of the powdered spice with a hundred parts of 60 per cent alcohol. Stronger tinctures are also prepared. When applied externally, capsicum acts as a rubefacient, and is used for preparing lotions to stimulate the growth of the hair. Producing no visible irritation, it is much to be preferred to such violent vesicants as cantharides.

**Chamomile** consists of the dried flower-heads of the Roman chamomile (*Anthemis nobilis* L.), a plant native to England and cultivated chiefly in Belgium (See Fig. 525). It has for long been employed as a constituent of shampoo washes to brighten the colour of blonde hair, it being at one time supposed that the odorous essential oil which the flower-heads contain had some beneficial action. Curiously enough, modern scientific research has justified the old belief in chamomile as a colour tonic for the hair. The action, however, is due, not to the volatile oil, but to a non-volatile yellow colouring matter, apigenin, which acts as a weak dye. The flower-heads of the German chamomile *Matricaria Chamomilla* L., which is also indigenous to Great

Britain, contain the same substance and can be similarly employed. For further details on this and other special ingredients for hair and scalp washes and lotions, readers are referred to the chapters on the subject contained in References (d), (h) and (j).

**Henna** consists of the powdered leaves and young twigs of the shrub, *Lawsonia alba* L., also known as "Egyptian privet" (See Fig. 526). The shrub is



FIG 525 ROMAN CHAMOMILE (*Anthemis nobilis*)

cultivated in tropical countries, and bears very fragrant flowers. Henna is much employed for dyeing the hair and as a constituent of hair-washes intended for use by brunettes. It owes its tinctorial properties to a substance which it contains, lawsone, which acts as a red substantive dye towards keratin. A synthetically prepared lawsone has recently become available in this country. Details concerning it are to be found in Reference (d).

**Pyrogallol**, also known as "pyrogallie acid," is a white crystalline substance, readily soluble in water, prepared by the action of heat on gallic acid obtained from nut galls. It is poisonous. Pyrogallol is employed as a photographic developer and, in conjunction with certain metallic salts, is used as a hair dye.

**Tar and tar oils** are obtained by the destructive distillation of wood. The two products of most interest are **Pine Tar** and **Cade Oil** or "Huile de Cade." The former is made by the destructive distillation of pine wood, and is a thick, dark-coloured liquid of complex constitution containing phenol (or carbolic acid) and allied substances amongst its constituents. Cade oil, on the other hand, is obtained by the destructive



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distillation of the wood of certain species of junipers. It is also a thick, dark-coloured liquid. Its chief constituent is a hydrocarbon called cadinene. Both pine tar and cade oil are stimulating antiseptics, and preparations containing them are usefully employed in

(Liquor Hamamelidis, B.P.C.) is obtained by macerating the leaves with water containing a little alcohol, and afterwards distilling. It is a colourless liquid of peculiar, but not disagreeable, odour, and is a most useful mild astringent for cosmetic use.

### PART III. EMULSIONS

Emulsions are intimate mixtures of two liquids which are immiscible under ordinary conditions, e.g. oil and water. Two main types exist. In one type (oil-in-water), the oil is broken up into minute globules and dispersed throughout the water. In the other type (water-in-oil), the water is broken up into minute globules and dispersed throughout the oil.

Many toilet preparations are emulsions, for example, creams and milky lotions, and it is very desirable that these emulsions should possess good stability, i.e. that the oil and water present should not show any marked tendency to separate.

The production of good emulsions depends upon various factors. In the first place, it is necessary to incorporate in the mixture suitable materials which will increase the viscosity of the product, and, by forming a film around the dispersed droplets, hinder these from running together. Such materials are known as Emulsifying Agents.

Their effectiveness appears to depend on their chemical constitution. Substances possessing long chains of carbon atoms, at one end of which is a group having affinity with water, at the other a group having affinity with oils, are frequently good emulsifying agents.

The type of emulsion produced depends, to a large extent at any rate, upon the type of emulsifying agent employed.

Among the materials mentioned in Part II above, the following are employed for the production of emulsions of the oil-in-water type: soaps of sodium, potassium, ammonium, triethanolamine and isopropanolamine, gums and gum substitutes (e.g. sodium alginate), glycol and glyceryl stearates, and partially sulphated fatty alcohols of the Lanette Wax SX type. The following are useful for the production of emulsions of the water-in-oil type: calcium soaps, beeswax, higher (unsulphated) fatty alcohols such as cetyl alcohol and Lanette Wax, lanolin, cholesterol, wool wax alcohols and lanolin absorption bases.

In the manufacture of cold cream and cleansing creams of a type similar to cold cream, oil-in-water emulsions are first formed by the action of the soap resulting from the interaction of the borax and the free acid present in the beeswax, which are then inverted into water-in-oil emulsions by the action of the beeswax. It is often desirable to employ in conjunction emulsifying agents tending to produce

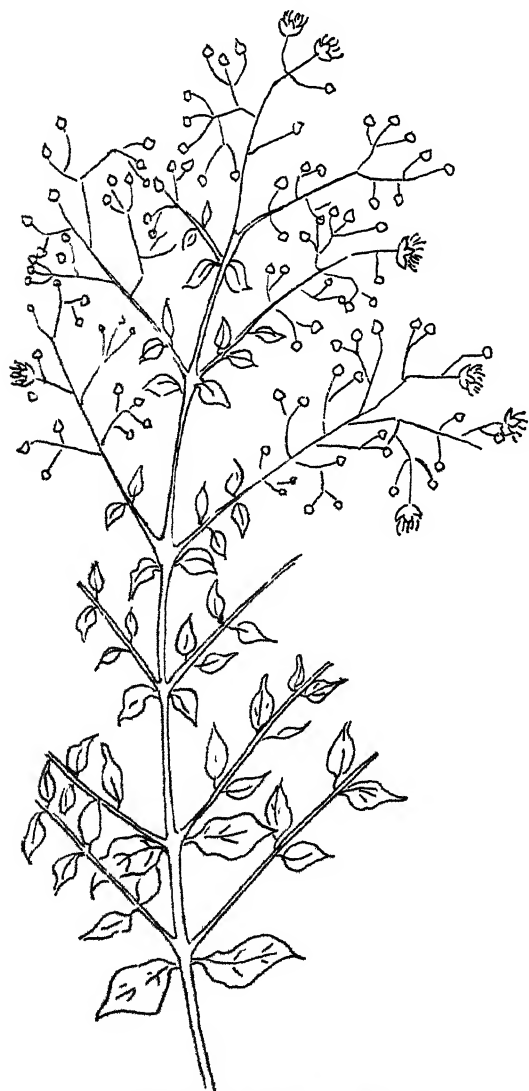


FIG 526 HENNA (*Lawsonia alba*)

certain unhealthy conditions of the scalp. They are both irritant to a relatively small percentage of people if used in concentrated form, but in the proportions normally used they can be regarded as harmless and, indeed, beneficial.

The Witch Hazel, *Hamamelis virginiana* L., is a common shrub in Canada and the U.S.A. Various preparations are made from its leaves and bark. The Tincture of Hamamelis, B.P.C., which is a 10 per cent tincture of the bark in weak alcohol, forms a useful styptic. The Distilled Extract of Witch Hazel

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opposite types of emulsions, but in such cases the emulsifier giving the desired type of emulsion should definitely predominate

It is not always necessary to determine whether an emulsion is of the oil-in-water or water-in-oil type, but generally the former can be dispersed in, and diluted with, water—whereas the latter does not disperse so readily or uniformly. Other methods of testing for “emulsion phase” are to be found in Reference (e)

Procedure is important if good emulsions are to result, as emulsification is essentially a physico-mechanical phenomenon. The two phases, i.e. the water and oil containing in solution any other ingredients, of which one will be the emulsifying agent, dissolved in the phase for which it has greater affinity, should be at the same temperature when mixed. This temperature will, to a large extent, be determined by the emulsifying agent employed, but, in general, emulsions of the water-in-oil type are best made at low temperatures.

Mixing should, in general, be done very gradually, though this is not always desirable, and the mixture should be well stirred. The working in of air-bubbles, sometimes difficult to avoid, is undesirable, as tending to decrease stability. (For this reason, some emulsions are best made *in vacuo*, but this is not common practice.)

In general, emulsions are improved if, after making, they are passed through a homogenizing machine. In such machines, the size of the dispersed globules is reduced by forcing the emulsion through a small hole, or between two plates of metal which are almost touching. For large-scale production, homogenizing machinery is always employed, but there are now available a number of quite small and inexpensive hand machines, suitable for small-scale production, and readers of this work who contemplate the manufacture of toilet lotions and creams on a small scale will find it worth while to purchase machines of this type.

There is a prolific literature dealing with emulsion formation. Some of the most useful references for the beginner are those listed as (e), (f) and (m), at the end of this section.

### PART IV. PRESERVATION AND TESTING

The question of the preservation of emulsions is one of great importance. The oil present, unless exclusively of mineral origin, may go rancid, and, a second danger, the cream or lotion may go mouldy, and exhibit a growth of fungi on the top.

Corks are often a cause of infection, and should be sterilized with boiling water, and, in most cases, it is desirable to incorporate a preservative in the product. Benzoic Acid and Sodium Benzoate are sometimes

employed, but are not very effective unless used in fairly large amounts.

Traces of chloroform and formaldehyde may be used to preserve certain cosmetics, chiefly those of a liquid character, but for general use they are not to be recommended. There are also disadvantages and possible dangers attending the use of such preservatives as salicylic acid, sodium fluoride and phenylmercuric salts.

Modern cosmetic practice favours the use of the Esters of **para-Hydroxy-Benzoic Acid**. These, known also as Nipagins and Nipasols, include the methyl, ethyl, propyl, butyl and benzyl esters—in addition to their sodium salts. The proportion used normally varies from 0.05 to 0.2 per cent.

Certain chlorinated phenols are also excellent preservatives, **Parachlorometacresol** and **Parachlor-metaxyleneol**, both being effective as preservatives (about 0.05 per cent) and antiseptics. **Parachlorophenyl Glycerol Ether**, known also as Gecophen, is a more recently introduced antibacterial and anti-fungal agent—a stable, odourless, colourless and neutral material, sufficiently soluble in water and effective in most cosmetics in a concentration of from 0.15 to 0.3 per cent.

Of special interest as antioxidants, to prevent the rancidification of oils, fats, etc., are the alkyl gallates known as **Progallin A** and **Progallin P** (0.02 to 0.15 per cent for most purposes).

The supreme importance of testing all newly-made cosmetic and toilet preparations should here be emphasized. The tests should include actual “patch tests” on the skin and scalp—a familiar technique to users of “para” dyes—as well as shelf tests and, if possible, oven tests. The latter are not strictly necessary in the case of preparations intended for salon use, but are essential—to simulate hot, cold or humid climates—if the finished preparations are intended for export.

Dr Louis Schwarz, of the U.S. Public Health Service, has recently drawn attention to the dangers of supplying untried cosmetics for public use—

“It is the dermatitis that occurs among the users of cosmetics which concerns us most. Outside of dermatitis from the improper use of depilatories, cuticle removers, perspiration inhibitors, bleaching and freckle creams, hair wavers and straighteners which contain primary skin irritants, the majority of skin injuries among the users of cosmetics belong to the allergic class, and have been caused chiefly by synthetic hair and eyelash dyes, lipstick, nail lacquers, and lately an outbreak from hair lacquer containing a synthetic resin as a substitute for unobtainable shellac.

“While cosmetics as a class rank among the safest of substances in so far as producing dermatitis

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is concerned, yet there are occasional outbreaks of dermatitis among the public from new and untried cosmetics. Such outbreaks not only cause suffering but also cost the cosmetic manufacturer considerable money in settling damage suits. Moreover, it makes the public doubt the value of cosmetics and fearful of their use."

While these dangers can easily be exaggerated, it is obviously in the best interests of the hairdresser that he should make and use only such preparations as have been proved to be quite harmless. If at any

time he is in doubt on this score, he should obtain expert advice from a reputable trade journal or an experienced consulting chemist. He should also be fully aware of the benefits of routine control and analysis, as tools in the perfection and standardization of his own preparations. In this connection see also References (c), (d), (e) and (h).

The following formulae, most of which have been tested by the present writer as well as by the chemist originally responsible for them, are offered as reliable bases for individual experimentation.

## FORMULARY

### PART I. PREPARATIONS FOR THE HAIR

#### (a) Shampoos

The older types of preparations used for shampooing usually consist of soap with the addition of an alkali. The latter prevents the formation of a curd if the preparation is one to be employed in conjunction with ordinary (hard) water, and, at the same time, helps to remove grease from the hair by its saponifying action on it. The three chief forms of preparations are as follows: (i) Shampoo lotions, wet, (ii) Shampoo lotions, dry, and (iii) Shampoo powders for use after dissolution in warm water. In preparations of the first type, the ingredients are dissolved in water with a little alcohol. The composition of dry shampoo lotions is similar, except that a larger proportion of alcohol is used. Soft soap is usually employed in the preparation of both these types. In the case of the third, however, hard (Castile) soap in powder form must be used, the ingredients being well mixed and sifted through a sixty-mesh sieve. Saponin or preferably sulphonated loral (or similar sulphated products) may be employed for making soapless shampoos.

Liquid shampoos should be allowed to stand a few days to deposit and then filtered. They may be tinted green by means of water-soluble chlorophyll, yellow with tartrazine, orange-red with carmoisine, or lilac with cudbear.<sup>1</sup>

In addition to the above types of shampoos, there are some special types which will be described later. Formulae for the ordinary types are as follows—

#### 1. Liquid Shampoo (Wet).

Soft soap	20.0
Alcohol	5.0
Terpineol	0.25
10 per cent solution of potassium carbonate	5.0
Rose water	30.0
Water, distilled, sufficient to produce	100.0

Dissolve the soft soap in about forty parts of distilled water heated to boiling; add to this the terpineol (or other perfume) dissolved in the alcohol, then the rose

<sup>1</sup> This last colour is rather fugitive.

water, and afterwards the solution of potassium carbonate, finally make up to the stipulated volume with distilled water. Tint with carmoisine, or otherwise according to taste and the perfume used.

The 10 per cent solution of potassium carbonate is made by dissolving ten parts of potassium carbonate in sufficient distilled water to produce a hundred parts. Alternatively, the required 0.5 parts of potassium carbonate may be added direct to the main bulk of water. Occasionally less than half this quantity is used of the hydroxide (caustic potash), but this is not a practice to be recommended.

#### 2. Liquid Shampoo with Saponin

Saponin, pure	2.0
Rose water, diluted	80.0
Ylang-ylang oil	0.05
Saturated alcoholic solution of musk xylol	1.5
Alcohol	15.0
Water, distilled, sufficient to produce	100.0

Dissolve the saponin in the rose water, add the ylang-ylang oil dissolved in the alcohol and mixed with the solution of musk xylol, and make up to the stipulated volume with distilled water. Tint with tartrazine. The saturated alcoholic solution of musk xylol is prepared by shaking S.V.R. with musk xylol until no more dissolves. About seven parts of musk xylol per thousand parts of spirit are required.

#### 3. Liquid Dry Shampoo. (k)—

Soft soap	7.5
Alcohol, industrial	50.0
Ammonia, strong solution	0.5
Water, distilled	50.0
Perfume	q.s.

Dissolve the soap in the alcohol, add the perfume, and mix with the water containing the ammonia. Synthetic violet constitutes a suitable perfume, and, if used, the shampoo should be tinted green with chlorophyll.

#### 4. Shampoo Powder.

	A	B
Castile soap, in powder	50	45
Sodium sesquicarbonate	—	45
Sodium carbonate	30	—
Borax	20	10

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Thoroughly mix the ingredients, which must be finely powdered and sifted. Scent the powder by rubbing in about  $\frac{1}{2}$  per cent of musk xylol and a similar amount of any suitable essential oil or synthetic perfume, such as rose-geranium oil, lavender and bergamot oils mixed, or heliotropine. Put up in sachets each containing about  $\frac{1}{2}$  to  $\frac{3}{4}$  oz.

**5 Henna Shampoos** These are prepared as above with the addition of henna. To prepare a liquid henna shampoo, infuse one part of henna in ten parts of hot water for about half an hour, strain off the clear liquid, and mix one part of this with ten parts of an ordinary liquid shampoo, containing about 20 per cent of spirit Tint with caramel. Henna shampoo powders can be made by incorporating from five to ten parts of powdered henna with a hundred parts of a shampoo powder made along the lines of No. 4A or 4B above.

**6. Chamomile Shampoos** Chamomile shampoo powders are prepared along the same lines as henna shampoos, about 5 per cent of powdered chamomile being used in place of henna. The addition of the very expensive chamomile oil to these preparations is not necessary from the point of view of adding to their tinctorial powers. A suitable form in which to incorporate chamomile in liquid shampoos is provided by the Infusum Anthemidis Concentratum of *The British Pharmaceutical Codex*. Up to 10 per cent may be employed.

**7 Coconut Oil Shampoos (Liquid)** These preparations are made by saponifying coconut oil with caustic potash. The proportion used of the latter has to be carefully adjusted in order to give a final product as nearly neutral to phenolphthalein as possible. A typical formula is as follows (a)—

Coconut oil	180
Castor oil	40
Caustic potash (stick)	53
Potassium carbonate	04
Glycerin	50
Perfume compound	03
Water, distilled or softened, to	1000

Dissolve the potassium hydroxide in twenty-five parts of water, and heat with the coconut oil in an enamelled saucepan with occasional stirring until the resulting soap is clearly soluble in warm water. Then add the glycerin, potassium carbonate, and sufficient water to produce the requisite volume. Cool, add the perfume (e.g. Eau-de-Cologne essence), shake well, stand to deposit, and filter bright. Before adding the glycerin, etc., the soap should be adjusted to neutrality by testing with phenolphthalein, or with one of the useful series of pH testing papers now on the market, more oil being added if the test shows alkalinity and more alkali being added if the reverse occurs. Unsaponified fat is revealed by turbidity in aqueous solution.

In general, it is preferable for hairdressers not to

attempt to saponify in this kitchen apparatus style, but to purchase a good coconut soft soap and dissolve it in water, together with a little potassium carbonate, soluble perfume and other desired additives. A good, very mild type of shampoo may be prepared by neutralizing *coconut fatty acids*, in association with other fatty acids if desired, by means of triethanolamine or isopropanolamine. Formulae of this type are published in booklets issued by the makers of these useful organic bases. See References (d), (h) and (n).

**8 Cade Oil Shampoos** Liquid cade oil shampoos can be made by incorporating about 2 per cent of cade oil in a shampoo prepared along the lines of either No. 1 or No. 7 above. The following formula may be used—

Cade oil	20
Rosemary oil	03
Alcohol	50
Soft soap	200
10 per cent solution of potassium carbonate	50
Water, distilled, sufficient to produce	1000

Dissolve the cade and rosemary oils in the alcohol, add to this the soft soap dissolved in about sixty parts of water heated to boiling, and the solution of potash. Finally, make up to the stipulated volume with more water.

**9 Pine Tar Shampoos** Liquid pine tar shampoos can be prepared along the same lines as cade oil shampoos by replacing the cade and rosemary oils in the formula above (No. 8) by two parts of pine tar.

Both pine tar and cade oil can be incorporated in small amounts in shampoo powders.

**10. Modern Soapless Shampoo Powders** Excellent soapless shampoo powders may be made simply by perfuming the ordinary grade of sulphonated loral, which may be further diluted with any suitable, inert, water-soluble diluent. Powdered chamomile or henna may be incorporated at discretion, as illustrated by the following formula—

German chamomile	20
Sulphonated loral	80
Perfume	qs

A perfume of the ambreine type is most suitable for this preparation.

Another formula is as follows—

Sulphonated fatty alcohol powder	48
Borax, powdered finely	40
Sodium sesquicarbonate, powdered	12

Henna powder, lawsone suitably extended, sodium perborate (for blondes) and other special ingredients may also be combined with powdered fatty alcohol sulphates of the free-foaming types. Soap shampoos in powder form are similarly prepared, the soap powder being a special shampoo grade and used to replace the sulphated fatty alcohol.

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**11 Modern Henna Shampoo Powder (Mixed Type)**  
Sulphonated lorol (ordinary grade) may be used in conjunction with soap and a little alkali, though not all workers favour the admixture of soaps and synthetic detergents. The following typical formula is for a henna shampoo powder of this type—

Henna, powdered	7
Castile soap	15
Coconut-oil soap	25
Sodium sesquicarbonate	33
Sulphonated lorol	20
Perfume	q s

### 12 Soapless Shampoos (Liquid).

	A	B
Teepol X	40	—
Sulphonated lorol, liquid TA	—	30
Water, distilled, sufficient to produce	100	100
Perfume	q s	q s

Suitable infusions of henna or chamomile may be incorporated with these preparations at discretion. Teepol is a very valuable foaming and cleansing agent but its persistent and characteristic odour should be well covered by means of a carefully selected perfume compound.

### (b) Hair Lotions

Spirituous hair lotions owe their stimulating properties to the alcohol and essential oils they contain, and are useful in all conditions save when the hair is very dry. Rosemary oil is a favourite for use in making these preparations. Lotions containing quinine, which are invariably tinted red, are popularly held in high esteem, though it is doubtful whether quinine applied in this manner has any effect, other than that of an antiseptic. Cholesterol lotions have been recommended by some writers as helpful in cases of loss of hair due to seborrhoea. Cantharides and jaborandi are reputed to be valuable hair tonics, though the latter is also said to have a tendency to turn the hair grey. Cantharides, as already indicated, comes under the Poisons Law restrictions, and jaborandi contains the poisonous alkaloid, pilocarpine, which is also a scheduled poison. However, hair lotions based on jaborandi which contain less than 0.025 per cent of the alkaloids of jaborandi are specially exempted and may be retailed by hairdressers. As a hair stimulant, capsicum is said to be equal to cantharides. Lotions containing stavesacre seeds are useful for destroying lice in the hair. Some formulae follow—

### 13. Lotio Olei Amygdalæ Ammoniata, B.P.C., or Sir Erasmus Wilson's Hair Lotion. (b)

Almond oil	12.5
Strong solution of ammonia	12.5
Rosemary oil	0.52
Alcohol (90 per cent)	50.0
Honey water, sufficient to produce	100.0

Mix the almond oil with the solution of ammonia, and

add the other ingredients previously mixed together. The lotion is sometimes prepared without the oil.

### 14 Sir Charles Locock's Hair Lotion<sup>1</sup>

Expressed oil of nutmeg	1 76
Spirit of rosemary	25 77
Olive oil	6 44
Solution of ammonia	1 61
Rose water diluted	64 42

Melt the oil of nutmeg with the olive oil in a basin heated over boiling water, incorporate the solution of ammonia so as to form a pasty, soapy mass, add about six and a half parts of diluted rose water to thin this, and then add carefully the balance of the rose water mixed with the spirit.

### 15 Quinine Hair Lotion.<sup>2</sup>

Quinine hydrochloride	0 11
Chloroform	0 52
Alcohol	20 00
Glycerol	1 56
Eau-de-Cologne	1 56
Bay rum (No. 20)	25 00
Tincture of cudbear	3 12
Rose water, diluted, sufficient to produce	100 00

Dissolve the quinine hydrochloride in forty parts of diluted rose water, add the other ingredients, make up to the required volume with diluted rose water, and filter through purified talc or kaolin.

### 16. Quinine Hair Lotion (Alternative Formula)

Quinine hydrochloride	0 25
Bergamot oil	0 7
Lemon oil	0 3
Lavender oil	0 2
Petitgram oil	0 2
Vetivert oil	0 1
Glycerin	2 0
150 Propyl alcohol	50 0
Tincture of cudbear	q s
Orange-flower water sufficient to produce	100 0

Dissolve the quinine hydrochloride, glycerol and oils in the 150-propyl alcohol, dilute with the orange-flower water, colour with tincture of cudbear, and filter.

### 17. Capsicum Hair Lotion.

Tincture of capsicum, B.P.	2
Rosemary oil	0 2
Eau de Cologne	10
Glycerin	4
Isopropyl alcohol	35
Floral waters or distilled water, to produce	100

Dissolve the tincture of capsicum and rosemary oil in the 150-propyl alcohol, add the Eau-de-Cologne, and then dilute with distilled water. Tint with a trace of tartrazine if a yellow colour is liked.

<sup>1</sup> British Pharmaceutical Codex, 1923.

<sup>2</sup> This is the Lotio Quininae of The British Pharmaceutical Codex, 1923.

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### 18 Nursery Hair Lotion (to destroy lice), *Lotio Staphisagriae*, B.P.C. (b)—

Stavesacre seeds, in coarse powder	10 00
Acetic acid (33 per cent solution)	5 00
Alcohol (90 per cent)	10 00
Geranium oil	0 02
Lavender oil	0 02
Lemon oil	0 04
Glycerin	5 00
Water, distilled, sufficient to produce	100 00

Boil the powdered stavesacre seeds with the acetic acid and eighty parts of distilled water for ten minutes in a covered vessel, set aside till cold, and then add the oils previously dissolved in the alcohol. Filter, add the glycerol, and make up to the stipulated volume with water. This lotion may be sold by hairdressers, for, although the alkaloids of stavesacre seeds are scheduled poisons, lotions containing them for external use are specially exempt.

### 19 Cholesterol Lotion

Cholesterol, pure	0 4
Carbon tetrachloride, B.P.	4 0
<i>iso</i> -Propyl alcohol	52 0
Glycerin	3 0
Orange-flower water, sufficient to produce	100 0
Perfume	q s

Dissolve the cholesterol in the carbon tetrachloride, and mix with the *iso*-propyl alcohol and the perfume. Add, with stirring, the mixture of glycerol and orange-flower water. A perfume of the lavender type is recommended, and a trace of rosemary oil may be incorporated with advantage. A trace of tartrazine suffices to tint the lotion an agreeable lemon colour.

(Note. The vapour of carbon tetrachloride is poisonous and should not be allowed to remain about in the atmosphere.)

### (c) Bay Rum

Bay rum was originally made from rum and the leaves of the West Indian bay. Nowadays it is prepared by dissolving bay oil, with or without the addition of other suitable perfume material, in alcohol, and diluting with water. The preparation is an antiseptic one, owing to the high eugenol content of bay oil, and is mildly stimulating by virtue of the alcohol it contains.

### 20. Bay Rum (very fine), *Spiritus Myrciæ Compositus*, B.P.C. (b)—

Bay oil	0 75
Orange oil, expressed	0 05
Pimento oil	0 05
Dry extract of quassia	00 9
Alcohol (90 per cent)	64 00
Water, distilled, sufficient to produce	100 00

Dissolve the oils and the dry extract of quassia in the alcohol, gradually add the water, set aside for eight days, and then filter through talc or kaolin.

The *Codex* states that "in making this preparation the alcohol (90 per cent) may be replaced by industrial methylated spirit diluted so as to be of equivalent alcoholic strength, provided that the law and the statutory regulations governing the use of industrial methylated spirit are observed."

### 21. Bay Rum (Alternative Formulæ).

1	Bay oil	0 5
	Clove oil	0 1
	Pimento oil	0 1
	Pettigrain oil	0 3
	Ethyl acetate	0 7
	Quassia extract	0 5
	Glycerin	5 0
	Menthol	0 2
	Industrial methylated spirit (toilet quality)	70 0
	Distilled water, to make	150 to 200 0
2	Bay oil	0 15
	Pimento oil	0 05
	Ethyl acetate	0 05
	S.V.R. or <i>iso</i> -propyl alcohol	45 00
	Water, distilled, sufficient to produce	100 00

Dissolve the oils and ethyl acetate, etc., in the alcohol and then dilute with distilled water. The quassia extract may be omitted if *iso*-propyl alcohol is used to replace the I.M.S., as in the second of these formulæ.

Bay rum should be tinted a pale yellow brown with a little caramel to imitate the colour of rum, as the public shows a curious dislike for colourless bay rum.

### (d) Liquid Brilliantines

Inseparable liquid brilliantines consist of perfumed oils. The best vegetable oil to employ is almond oil, but this is expensive. Liquid paraffin, preferably of low viscosity, is the oil most frequently used. It is devoid of nutritive value for the hair, but increases its tensile strength whilst the hair is coated with it. The product is improved if a small percentage of a vegetable oil, such as olive oil, plus a suitable preservative, is added. Good inseparable liquid brilliantines can also be made by perfuming castor oil dissolved in alcohol. About fifteen parts of castor oil to eighty-five parts of alcohol may be employed.

Separable liquid brilliantines are made by pouring perfumed alcohol on to liquid paraffin, almond, olive, or other suitable oil, about twenty-five parts of alcohol (more or less) being added to seventy-five parts of oil. A little castor oil may be dissolved in the alcohol if desired. For cheap preparations, *iso*-propyl alcohol or industrial spirit is employed.

Brilliantines may be coloured by means of a little of one of the following: Oil-soluble chlorophyll for green, alkanin for pink or red, yellow AB and yellow OB for yellow to orange tints, and very pure induline



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for blue The last type of brilliantine is favoured by persons having white hair The colours should be well rubbed down with a little of the oil before incorporation with the bulk of it

### 22. Perfumes for Brilliantine

(The quantities given relate in each case to a hundred parts of brilliantine)

#### (a) Carnation (h)—

iso-Eugenol	0.5
Terpineol	0.4
Amyl salicylate	0.1

#### (b) Heliotrope <sup>1</sup>—

Heliotropin	0.4
Vanillin	0.2

#### (c) Rose —

Rose geranium oil	1.5
Geraniol	0.5
Citronellol	0.2

#### (d) Violet <sup>2</sup>—

Ionone	0.3
Vanillin	0.2
Ylang-ylang oil	0.5
Bergamot oil	0.5

#### (e) Lilac <sup>3</sup> (h)—

Hydroxy-citronellal	0.5
Terpineol	0.5
Benzyl acetate	0.2
Anisic alcohol	0.1

The following formula for a soluble perfume for brilliantines is given by Felix Cola (a), of a lilac bouquet type, it would be used in proportions of 0.8 to 1.5 per cent—

Phenylethyl alcohol	12
Ionone alpha	8
Anisic aldehyde	6
Isoegenol	4
Citronellol	13
Benzyl acetate	20
Terpineol	37

Readers should note, by the way, that practically all of the larger perfumery supply houses market special ranges of perfume compounds ideally adapted for use in brilliantines, hair lotions, shampoos, face powders and other cosmetic and toilet preparations. It is nearly always cheaper in the long run to purchase such specialized compounds rather than to attempt the costly and intricate experiments necessary in order to develop one's own perfume blends.

<sup>1</sup> Not suitable for use with mineral oil alone.

<sup>2</sup> *Ibid.*

<sup>3</sup> For the cheapest brands, terpineol alone (about 1 per cent) may be used.

### 23. Tonic Brilliantine

Quinine hydrochloride	0.2
Bay oil	0.2
Clove or pimento oil	0.1
Alcohol	29.5
Almond oil, expressed	70.0

Dissolve the quinine and essential oils in the alcohol and add to the almond oil. Shake well before using.

### (e) Solid Brilliantines and Pomades

Solid brilliantines consist of either liquid paraffin or soft paraffin hardened by the addition of ceresin or (sometimes) beeswax, and coloured and perfumed as in the case of liquid brilliantines. Pomades are similar, but softer. At one time animal fats were much favoured for the manufacture of pomades, in the belief that they exercised a favourable influence on the growth and colour of the hair. Some modern formulae for pomades provide for the production of emulsions. Examples follow—

#### 24. Solid Brilliantine

Liquid paraffin	75
Ceresin	25
Perfume	q.s.
Colouring matter	q.s.

Dissolve the ceresin in the liquid paraffin in a basin heated over boiling water, add the colouring matter and perfume and pour into moulds to set.

#### 25. Pomade

Mineral oil (o 890)	150
Rosin, W.W.	60
Paraffin wax	30
Petroleum jelly, pale yellow	20

This is an interesting, inexpensive type of brilliantine pomade, devised by French cosmetician, Dr D. Lourié (*Soap, Perfumery and Cosmetics*, April, 1940). The rosin helps to give a stable, easily spread and very effective hair-grooming fixative. The addition of paraffin wax to control the degree of hardness is necessary because rosin, though very hard at ordinary temperatures, does not yield a solid composition when cooled after incorporation in hot oil. Rosin much in excess of the proportion stated will give an undesirably sticky product. After the mass is liquefied at about 75° C, it should be strained before filling into jars.

Cocoa butter and lanolin can also be effectively employed in hair pomades and pomade-type "re-conditioners." See Reference (d).

#### 26. Pomade (Alternative Formula).

Lanette wax SX	12
Liquid paraffin	10
Lanolin, anhydrous	2
Water, distilled	66
Alcohol	10
Perfume	q.s.

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Dissolve the lanette wax SX and lanolin in the liquid paraffin over a water bath. Add the mixture of water and alcohol, previously warmed. Stir well. Work in the perfume as the pomade cools. The product is improved in appearance if passed through a homogenizing machine.

### (f) Hair Creams

Hair creams are of diverse types, appealing to different types of users and suitable for different types of scalps and hair.

Three main types may be distinguished as follows:

(i) greasy creams having the character of water-in-oil emulsions, (ii) greasy creams having the character of oil-in-water emulsions, and (iii) non-greasy creams.

Products of the second type are, in general, much less greasy than those of the first. Those of the third type are not, strictly speaking, creams at all, but are mucilages. There is also a mixed type, consisting of mucilages of type (iii) with some coloured oil poured on the top.

Formulae for the three types follow—

#### 27 Glycerine and Lime Cream (Type (i)) (k)

Almond oil	32.9
Olive oil	32.9
Lime water	27.4
Saccharated solution of lime	5.5
Lemon oil	0.7
Jasmine essence	0.7

Add the mixture of lime water and saccharated solution of lime to the mixture of oils in a capacious bottle, and shake well. Let it stand for a few days, and if any oil separates, add some more saccharated solution of lime, and shake again. Finally, add the perfume. If desired, arachis oil may be used for this preparation.

28 Mineral Oil Hair Cream (Type (i)) Suitable emulsions of mineral oil for use as hair creams may be prepared along lines similar to those described below for mineral cold cream, the amount of beeswax being reduced, and the proportions of oil and water suitably adjusted. These creams need to be prepared with great care, if good and stable results are desired. Spermaceti is a possible constituent, and may replace part of the beeswax. It gives more fluid creams. A formula (k) follows—

Beeswax, white	6.4
Liquid paraffin	83.3
Water, distilled	9.6
Borax	0.6
Perfume	q.s.

Melt the wax in thirty-two parts of liquid paraffin. Place in a mortar and add the rest of the paraffin. Add the distilled water in which the borax has been dissolved, and constantly stir the cream formed until cold. Adjustments in the formula must be made

according to the type of oil used. In general a somewhat higher proportion of water is desirable.

#### 29 Water-miscible Hair Cream (Type (ii))

Triethanolamine stearate, finest	7
Spermaceti	3
Liquid paraffin, B.P.	25 (by weight)
Water, distilled	65
Perfume	q.s.

Dissolve the spermaceti and triethanolamine soap in the liquid paraffin over a water bath. While still warm, run in the water previously warmed. Stir until homogeneous and cool, avoiding working air into the mixture. Add the perfume as the cream cools.

The perfume must be chosen with great care, as many perfumes cause discoloration with triethanolamine soaps. Readers are advised to purchase a perfume specially compounded for the purpose.

This cream has the advantage over creams of type (i) in that it may be thinned out with water, at the user's discretion, prior to use. Creams of a similar type can be prepared with Tegins, Abracols, lanette wax SX and other o/w emulsifying agents. Several other formulae for types (i) and (ii) are given in Reference (d).

#### 30. Tragacanth Hair Cream (Type (iii)).

Gum tragacanth, finest, in powder	1.0
Glycerin	3.0
Liquid paraffin	2.0
Water	93.8
Formaldehyde (B.P. solution)	0.2
Perfume	q.s.

Rub the gum tragacanth and glycerol together to form a smooth paste. Add the water all at once and triturate thoroughly. Work in the paraffin and perfume, and add the formaldehyde as a preservative, transferring the mixture to a capacious bottle and shaking violently.

### (g) Hair-Waving Preparations

Before hair is waved, either with the Marcel irons or by the permanent-waving process, it is found advisable to treat it with an alkaline solution containing such ingredients as the carbonates of sodium or potassium, borax, or ammonia. The alkalis react with the sebum to form a species of soap, which not only protects the hair from burning, but possibly assists in keeping it in shape. For further details, see Section V, "Permanent Waving Reagents" (pp 247-249).

#### 31. Hair-curling Solution —

Potassium carbonate	2
Glycerin	2
Solution of ammonia	0.5
Rose water, elder-flower water, and orange-flower water, equal parts, sufficient to produce	100.0

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### 31a Permanent Waving Solutions

In the permanent-waving process, considerably stronger solutions are employed, containing as much as 10 or even 15 per cent of potassium carbonate as well, in some cases, as borax. Such strong solutions are more viscous than pure water, and hence have an oily appearance, in consequence of which they pass under such names as "vapour oils" and "balsamic oils." Sodium sulphite is usefully incorporated to avoid discoloration.

Since the war, scientific experts have examined the formulae used by German firms. The following is a formula for a Permanent Waving Solution, as actually marketed in Germany before 1939 (*p*)—

Potassium bicarbonate	2
Potassium carbonate	4
Sodium carbonate	7
Sodium bisulphate	10
Sodium sulphate	8
Ammonium phosphate	1
Water	68

Other types of p.w. solution are based on liquid ammonia, ammonium salts, sulphites, soluble sulphides (not recommended), together with traces of oils and other "improving" agents.

### 32. Hair-setting Lotions.

Lotions employed in connection with the periodical setting process are usually based on gums or other mucilaginous materials, with or without the addition of alkalis, such as borax. Some typical formulae are given, formula B being quoted from the columns of *Soap, Perfumery and Cosmetics*, (January, 1938).

	A	B
Potassium carbonate	nil	2.5
Borax	nil	1.5
Mucilage of gum tragacanth	8	10
Alcohol	nil	15
iso-Propyl alcohol	10	nil
Terpineol	0.25	nil
Water	to 100	to 100

Rose water, of course, can be used in preparing these lotions, or distilled water may be employed and a soluble perfume added as in case of A.

The mucilage of gum tragacanth is made by thoroughly mixing one part of gum tragacanth with two parts of alcohol, adding quickly distilled water to produce eighty parts, and well shaking.

Stronger lotions are best made with gum karaya, or quince seeds may be employed, as under.

### 33. Quince Hair-setting Lotion.

Quince seeds	0.625
Water, distilled, sufficient to produce	50.0
Alcohol	50.0
Perfume	q.s.

Add the quince seeds to about sixty parts of distilled water, which boil for ten minutes. Strain off the

mucilage, add more distilled water if necessary to make it up to the requisite volume, and then cautiously and slowly run in the perfumed spirit with constant stirring.

### 34 Wave-setting Powder

Karaya gum	82
Sodium benzoate	8
Perfume	q.s.

This mixture gives a strong setting lotion on mixing with about fifty times its weight of tepid water. The sodium benzoate may be replaced by methyl *para*-hydroxy-benzoate, a much less proportion sufficing.

### (h) Preparations for the Treatment of Scurf

For the removal of caked scurf, Hebra's spirit soap is in good repute. This is prepared by dissolving one part of soft soap in two parts of rectified spirit.

Lotions and ointments are also employed containing such substances as salicylic acid, chloral hydrate, resorcinol and *beta*-naphthol. These are all potent drugs whose use calls for considerable care and medical knowledge. It should be mentioned that both resorcinol and *beta*-naphthol tend to discolour the hair. Possibly, salicylic acid is the most generally useful of the various drugs mentioned. It may be employed in the form of a lotion containing alcohol and castor oil, or alcohol and rose water, according to whether there is abnormal dryness or over-secretion of sebum. The following formulae illustrate its use, but weaker solutions are also employed—

### 35. Dandruff Lotions.—

	A	B
Salicylic acid	2	2.5
Castor oil	4	2.5
Rosemary oil		0.3
Peru balsam tincture		3.0
Oxyquinoline sulphate		0.2
Eau de Cologne	94	
I.M.S. (Toilet quality)		150.0
Bergamot oil		0.5
Petitgrain oil		0.1

Dissolve the salicylic acid in the mixed fluids. The oxyquinoline sulphate in (B), a useful antiseptic, is first dissolved in the alcohol. Peru balsam tincture has been widely used on the Continent in this type of preparation. Thymol is another useful ingredient in anti-dandruff lotions. See also References (*d*), (*h*) and (*g*).

### (j) Hair Dyes : Two-solution

Hair dyes are multifarious in composition, and the majority require to be used with the greatest care and a full knowledge of their composition and properties. A really successful hair dye should be—

(a) Effective without discomfort to the client—free from irritant, caustic or toxic effects;

(b) non-injurious to the texture of the hair, leaving it in a condition of soft, natural lustre.

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(c) stable in its action, so that the new colour persists even under the further action of sunlight, permanent waving and so forth,

(d) able to match the former natural shade of the hair or such shade as the client selects, and

(e) able to provide a standard match in cases of subsequently grown hair that calls for the blending process known to the trade as "retouching"

Hair dyes call for an all-round exhibition of talent wide knowledge fruitfully applied, on the part of the manufacturing chemist, and expert skill on the part of the hairdresser

The four main groups of hair dyes are as follows—

- (1) Vegetable Dyes (e.g. henna)
- (2) Metal Salt Dyes (e.g., lead acetate, silver nitrate)
- (3) Mixtures based on (1) and (2)
- (4) Oxidation Dyes (e.g., *p*-phenylene diamine)

Potentially important developments in this group have been foreshadowed by Professor Harold Burton (see "Some Aspects of the Oxidative Dyeing of Keratinous Fibres", *Soap, Perfumery and Cosmetics*, April, 1950)

The present writer does not advise the hairdresser, however expert he may be at his own profession or even at making the simpler lotions and so forth, to dabble in the production of hair dyes. Group 4 is particularly fraught with dangers and traps for the unwary. Oxidation dyes should, in fact, be purchased only from the most reputable manufacturers and, even then, the appropriate "patch tests" should always be consistently carried out. A limited range of very good results can, however, be obtained with the much safer dyes comprising Group 1. Suitable for carefully controlled experiments by serious students of the subject are Groups 2 and 3.

In the case of two-solution dyes, the first solution usually contains a salt of silver, cobalt, or nickel, or salts of two or all of these metals, to which a sufficient quantity of ammonia has been added to dissolve the precipitate first formed. The second solution may contain either an alkaline sulphide or pyrogallol. In the first case, the alkaline sulphide causes the deposition of the sulphide of the metal contained in the first solution, which, in this case, need not necessarily be made alkaline with ammonia. In the second case, the reaction depends upon the metal present in the first solution. If a salt of silver is used, metallic silver is deposited. In other words, the action of hair dyes of the metal salt type is probably a twofold one: a sulphide formation with the sulphur of the keratin and simultaneous reduction and deposition of the metal. Thus the actual colour of the metal and of its sulphide and oxide have to be considered carefully when formulating such dyes.

Some formulae by Redgrove and Foan (*r*) are as follows—

### 36. Ash Blonde Two-solution Dye.—

#### First solution—

Silver nitrate	2 0
Ammonia	q s
Water, sufficient to produce	100 0

#### Second solution—

Liver of sulphur	2 0
Perfume	q s
Water, sufficient to produce	100 0

### 37 Chestnut Two-solution Dye —

#### First solution—

Silver nitrate	0 5
Cobalt nitrate	5 0
Nickel nitrate	0 5
Ammonium nitrate	3 0
Ammonia	q s
Water, sufficient to produce	100 0

#### Second solution—

Pyrogallol	3 0
Water, sufficient to produce	100 0

### 38. Black Two-solution Dye —

#### First solution—

Silver nitrate	5 0
Ammonium nitrate	2 5
Ammonia	q s
Water, sufficient to produce.	100 0

#### Second solution—

Pyrogallol	4 0
Water, sufficient to produce	100 0

### 39. Spanish Black Two-solution Dye.—

#### First solution—

Silver nitrate	3 5
Cobalt nitrate	1 5
Nickel nitrate	3 0
Ammonium nitrate	4 0
Ammonia	q s
Water, sufficient to produce	100 0

#### Second solution—

Pyrogallol	4 0
Water, sufficient to produce	100 0

In preparing each "first" solution, the metallic salts should be separately dissolved together with half their weight of ammonium nitrate in a part of the water and ammonia added until the precipitate first formed just dissolves. The solution containing cobalt is boiled, rapidly cooled, mixed with the other solutions, and more water is then added until the stipulated volume is reached. Distilled water must be employed. The use of pyrogallol calls for great care, as the substance is poisonous, and, if any of the solution gets into a cut or into the eyes, very serious results may follow. Alkaline sulphides must also be used with caution, as too strong solutions are liable to destroy the hair. Moreover, their odour is highly objectionable. For further details see References (d) and (e).

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### (k) Hair Dyes : One-solution Progressive

One-solution dyes usually act slowly, and are hence known as "progressive" dyes. Perhaps the best type is that prepared along the lines of a discovery made by M. Schueller. Salts of cobalt, nickel, iron, and copper are employed in conjunction with pyrogallol. The metallic salts having been dissolved in water, some sodium sulphite is added and then the pyrogallol. The addition of the sodium sulphite holds up the reaction between the pyrogallol and the metallic salt, until oxidation has been effected by the atmosphere. Some formulae follow—

40-43 One-solution Progressive Dyes —

	Ash Blonde	Chestnut	Dark Brown	Black
Pyrogallol	2	2	2	2 5
Sodium sulphite	4	4	4	5
Cobalt nitrate	1	5	10	nil
Nickel nitrate	nil	nil	nil	10
Ferric chloride	nil	nil	nil	5
Water	100	100	100	100

### (l) Henna and Chamomile Hair Dyes

Henna is a perfectly harmless dye, but produces only one colour, namely, red. It is best employed in the form of a pack. So-called henna dyes which produce colours other than red contain various other dyestuffs in addition to the henna. For light shades, a mixture of henna and chamomile can be used. For dark shades, the henna is frequently used in combination with a rastick, that is to say, a dye composed of pyrogallol and a salt of either copper or iron (frequently copper sulphate). These dyes must be used with caution for the reason stated above.

44-47. Compound Henna Dyes or Henna Rasticks. 1

	Light Brown	Brown	Dark Brown	Black
Henna powder	100	100	100	100
Pyrogallol	5	5	10	15
Copper sulphate	5	7	8	10
Sienna	5	5	10	10
Lampblack	nil	1	5	20

A range of eight Compound Hennas, from Ash Blonde to Black, is given in Reference (d).

Contrary to common opinion, the late H. Stanley Redgrove and Gilbert A. Foan, considered that chamomile could also be used as a hair dye, in the form of a pack, in much the same way as henna, providing it is compounded with suitable binding material, the best results being obtained with fuller's earth or kaolin. Only fine-quality powdered Roman

chamomile should be employed, German chamomile being found not to yield good packs.

### 48. Chamomile Pack Dye (o)—

Roman chamomile, powdered	50
Fuller's earth	50

Part of the chamomile may be replaced by henna, a variety of shades ranging from blonde to red being thereby obtainable. Rhubarb root has also been claimed, by R. Cerbelaud and others, to assist in the production of blonde dyes. Another vegetable substance, logwood, is sometimes used in dark browns and blacks.

### (m) Hair Restorers

So-called "hair restorers" are simply progressive lead dyes, containing a salt of lead, together with sulphur in a form in which it will slowly combine with the lead to form black lead sulphide. Owing to the very poisonous character of lead, the use of these dyes is by no means free from danger. They should never be employed over a long period, nor should brillantane or any oily or greasy preparation be applied to the hair during the period of their application. The salt of lead usually employed is the acetate, and either precipitated sulphur or sodium thiosulphate (a salt rich in sulphur) is added to a solution of this, together with glycerol. A formula for the former type is given—

### 49. Lead Dyes (so-called "Hair Restorer") —

(1) Lead acetate	1 5
Precipitated sulphur	1 5
Glycerol	3 0
Water, distilled, sufficient to produce	100 0

Rub down the precipitated sulphur to a smooth paste with the glycerol, diluting with a little distilled water. Then add the lead acetate dissolved in a sufficient quantity of distilled water, and finally dilute. Rose or orange-flower water may be employed in place of distilled water, or other perfume material added. Reference (o). Stronger preparations of the same type are also employed. They are exempt from the restrictions of the Poisons Act provided the proportion of lead acetate is less than 4 per cent.

(2) Lead acetate	0 7 g
Sodium thiosulphate, saturated solution	q s
Glycerin	10 g
Alcohol	10 g
Water, to make	100 g.

The lead acetate is dissolved in 10 g. of the water and enough "hypo" solution added to redissolve the precipitate. A little more of the latter solution is then added, followed by the balance of the constituents. The solution is then bottled without delay, the blue or amber bottles being effectively sealed. A drop of ether may be pipetted on to the surface of

<sup>1</sup> Chaplet in *La Parfumerie Moderne*.

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each filled bottle before the closures are applied  
Reference (d)

### (n) Depilatories

Depilatories are of two main types—chemical and mechanical. The former are usually based on metallic sulphides such as those of barium, calcium and strontium. Tin salts and thioglycolic compounds are also used. In certain cases patent rights for the use of certain ingredients and combinations exist (f). A passably pleasant, effective and safe chemical depilatory is exceedingly difficult to produce and hairdressers are well advised to give research in this direction a very wide berth.

The use of epilating waxes is, at the time of writing, experiencing a considerable revival both in the U.S.A. and in France. This fashion is doubtless due in no small measure to the inherent deficiencies of chemical depilatories as a class. Removing hair by spreading melted wax on the skin, allowing the wax to congeal and trap the hairs, and then tearing off the pellet of wax, is not quite so barbaric as it may sound, particularly if the wax is a properly formulated one and if the operator has developed an adroit technique. Epilating waxes may consist of low-melting rosin and wax mixtures, sometimes incorporating a little benzocaine or other local anaesthetic. Alternatively, flexible collodion may provide a suitable base. A wax basis suitable for experiment may comprise 40 to 50 parts of rosin, together with 10 per cent liquid paraffin or petroleum jelly, stiffened up with 40 per cent or so of beeswax, paraffin wax and/or ceresine.

Electrolytic treatment for hair removal is sometimes to be recommended, especially for marked growths on feminine lips or chins. As an alternative to depilation, hair on the face may be made less conspicuous and is sometimes finally destroyed by drastic bleaching. For this purpose hydrogen peroxide solution is employed, activated by a trace of ammonia, and made into a paste with suitable absorbent material, such as kaolin. The fact must be mentioned, however, that continued indiscriminate dabbing of such a paste on the skin will inevitably exert a deleterious action on the latter.

## PART II. PREPARATIONS FOR THE SKIN

### (o) Toilet Lotions

Toilet lotions of an astringent character are in big demand and are very useful. Dabbing the face with a weak astringent lotion before the application of vanishing cream and powder forms a part of many women's morning toilet. Astringent lotions are also useful for checking excessive perspiration, and, furthermore, they are needed in the gentlemen's salon for use after shaving to soothe the skin.

Alum, distilled extract of witch hazel, and gum benzoin constitute three useful materials for the preparation of astringent lotions of the above types. Where, in particular, a cooling effect is needed, a little menthol may be added to the lotion. Zinc oxide and carbonate, in the form of calamine, are astringents used in the preparation of sunburn lotions. Some formulae follow—

#### 50 Simple Astringent Lotion.

Alum, purified	10
Glycerin	25
Carmoisine	95
Rose water, sufficient to produce	1000

Dissolve the alum, after powdering, in part of the rose water, add the glycerin, shake well and make up to the stipulated volume with more rose water, tinting a delicate pink with a trace of carmoisine dissolved in water.

#### 51 Last Virginal, Loto Benzoin, B.P.C. (b)—

Simple tincture of gum benzoin	25
Rose water, diluted, sufficient to produce	1000

Add the tincture of gum benzoin to the rose water and well shake.

#### 52 Cooling Astringent Lotion (f)—

Menthol, crystallized	0.025
Ionone, pure	0.025
Eosine, 1 per cent solution	0.1
Distilled extract of witch hazel sufficient to produce	1000

Mix the ingredients, shake well, and filter. Apply, after shaving, with a small pad of cotton-wool.

#### 53. Sunburn Lotion, Loto Calaminae, B.P.C. (b)—

Prepared calamine	15
Zinc oxide, B.P.	5
Glycerin	5
Rose water, diluted, sufficient to produce	100

Rub the mixture of calamine and zinc oxide with the glycerin and then add the diluted rose water. Shake the bottle well before use. Up to 5 per cent of colloidal kaolin, incorporated in such a lotion with the calamine, will materially assist in keeping the pigments dispersed and preventing their caking on the bottom of the container. Sometimes 2 per cent or so of titanium dioxide is preferred in place of the zinc oxide given in the formula.

#### 54. Sunburn Lotion (Alternative Formula), Rachel.

Zinc carbonate, precipitated	100
Zinc oxide	50
Dark ochre	02
Golden ochre, extra strong	01
Glycerin	50
Alcohol	100
Phenyl ethyl alcohol	0.12
Patchouli oil	0.03
Rose water, triple	300
Distilled extract of witch hazel	300
Water, distilled, sufficient to make	1000



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Grind the powders together, and pass through a 120 mesh. Place in a mortar, add the glycerin, alcohol and perfume, and rub until a smooth paste is formed. Finally, run in the aqueous constituents slowly, and well mix.

### (p) Toilet Powders

Toilet powders are very diverse in character and are made from a variety of materials, of which the following are the more important: zinc oxide and titanium dioxide, both of which give whiteness and opacity, purified kaolin, which is very absorbent, purified talc, which gives the powder "slip", light precipitated chalk and light magnesium carbonate, which reduce the density of the powder and render it "fluffy", zinc stearate and magnesium stearate, which make the powder specially adherent, and starch, which gives the powder finish. If starch is used, rice starch is to be preferred, owing to the fineness of its granules. Maize starch may be employed for cheaper powders, but other starches should be avoided. A little boric acid is sometimes added to powders of the talcum type.

The ingredients must be very finely powdered, sifted through a mesh of 120 or even 200, and thoroughly mixed. These processes are best carried out by means of special machinery, and few hairdressers will care, to-day, to manufacture their own face powders. As a matter of interest, however, four formulae illustrating the composition of these cosmetics are given.

#### 55. Face Powder Basis.

Kaolin, purified	30
Rice starch	30
Talc, purified	15
Zinc oxide, B P	10
Magnesium carbonate, light	10
Magnesium stearate	5

#### 56. Face Powder Bases (Modern).

	A	B
Kaolin, cosmetic grade	35	34
Rice starch	30	10
Talc, purified	15	20
Titanium dioxide (97-98%)	10	—
Magnesium stearate	5	5
Magnesium carbonate	5	5
Zinc stearate	—	6
Precipitated chalk	—	20

#### 57. Talcum Powder.

Talc, purified, finest quality	85.0
Boric acid	5.0
Magnesium carbonate, light	7.5
Magnesium stearate	2.5

#### 58. Face Powder Perfumes. (n)—

Perfuming face powders is an art which nowadays has been brought to a high degree of perfection. In

view of the hundreds of experiments that may have to be made before a really first-class, lasting face powder perfume is evolved, it is obviously a much more economic proposition to purchase such perfume compounds in ready-made form. The following face powder perfumes by Cerbeland are, however, worth noting (t)—

#### White Lilac for Powders

Musk ketone, powdered	0.40 gr
Terpineol, first quality	5.00 gr
Cananga oil	0.50 gr
Benzophenone	0.50 gr
Benzaldehyde, chlorine-free	0.10 gr
Heliotropin	1.50 gr

#### Heliotrope for Powders

Musk ketone, powdered	1.4 gr
Coumarin	0.4 gr
Ethyl vanillin	2.0 gr
Heliotropin	4.0 gr
Benzaldehyde, chlorine-free	0.1 gr
Anisic aldehyde	0.2 gr
Rhodinol ex geranium oil	0.2 gr
Jasmine absolute liquid	0.1 gr
Cananga oil	0.1 gr

The proportions given are intended for the perfuming of 1000 grams of face powder. The same remarks apply to the following perfumes by Redgrove, given in the previous edition of this work—

#### Rose Bouquet

Phenyl ethyl alcohol	5.0 parts
Rose-geranium oil, French	3.0
Ionone, 100 per cent	1.0
Coumarin	1.0
Musk xylol	1.0
Sandalwood oil	0.75
Vanillin	0.5

#### Patchouli Bouquet

Patchouli oil	4 parts
Rose-geranium oil, French	2
Clove oil	1
Benzyl acetate	1
Coumarin	1
Simple tincture of gum benzoin	1

The perfume should be thoroughly incorporated with a portion of the powder base and allowed to mature for at least a month in closed bins.

The tinting of face powders is an important matter, and can be effected in two ways, either by thoroughly mixing the powder with a suitable pigment, or else by thoroughly incorporating it with a dye dissolved in water or spirit and afterwards drying it at a low temperature. Carmine can be used as a dye, provided it is first dissolved in the smallest possible quantity of 880 ammonia. In general, the quantity of colouring matter required depends not only upon the desired tint, but also upon the exact composition of the

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powder, and is best determined by preliminary trial. Some suggestions as to suitable pigments and dyes to employ follow—

### 59 Face Powder Tints.

#### (a) Red—Rouge

Colour the powder with eosine, carmoisine, or phloxine dissolved in water, according to the shade desired, using up to two parts of the first dye or about one part of the second or third to a hundred parts of powder. Carmine dissolved in ammonia may also be used, about five parts of carmine to a hundred parts of powder being required.

#### (b) Rachel

Tint the powder with golden ochre and a bare trace of eosine rouge.

#### (c) Rose or pink

Tint the powder with eosine or phloxine rouge.

#### (d) Naturelle

Tint the powder with a mixture of eosine rouge and golden ochre.

#### (e) Green (for toning down red noses)

Colour the powder with cobalt green, free from arsenic, using up to about 4 per cent, or with ultramarine and tartrazine used together, the latter being dissolved in water.

#### (f) Blue (for shading eyelids, etc.)

Use ultramarine, cobalt blue, or cobalt blue mixed with cobalt green, according to the shade desired, only arsenic-free pigments being employed.

### (q) Vanishing Creams

Vanishing creams are usually made by partly saponifying stearic acid, in the presence of a large amount of water, by means of a suitable alkali or mixture of alkalis. The unsaponified acid is either emulsified or suspended in the resulting soap solution, with a production of a soft cream, the pearly appearance presented by some creams of this type being due to the formation of minute crystals of stearic acid. This pearly appearance is commonly a feature of vanishing creams made with triethanolamine.

Glycerin is frequently incorporated in vanishing creams, and yields products of stiffer texture than those from which it is omitted. Traces of fixed oils are also sometimes worked in to give the cream additional smoothness.

Although, therefore, quite simple in composition, the successful preparation of a good vanishing cream is by no means easy. Hairdressers are not recommended to essay its preparation, more especially as good vanishing cream can be bought in bulk very cheaply. As a matter of interest, however, two typical formulae are appended.

### 60 Vanishing Cream, Pasta Acidi Stearici, B.P.C. (b)

Stearic acid	20.0
Potassium hydroxide	0.5
Alcohol (90 per cent)	5.0
Borax	1.5
Water distilled	73.0

Melt the stearic acid on a water bath, add the potassium hydroxide dissolved in the alcohol, then add, in one quantity, a boiling solution of the borax in the distilled water, stir thoroughly and allow to stand for twelve hours.

Perfume may be worked in at discretion.

### 61. Vanishing Cream (Triethanolamine Type)

Stearic acid	18
Liquid paraffin, B.P.	1
Triethanolamine	2
Water, distilled	79
Perfume	q.s.

Melt the stearic acid, with the liquid paraffin added, and increase the temperature to about 80°C. Dissolve the triethanolamine in the water and raise to the same temperature. Mix the liquids, and heat them, with constant stirring, until a gelatinous mass of uniform consistency results. Then cool, and work in the perfume.

### (r) Lanolin and Beauty Creams

Lanolin creams are made by compounding hydrous lanolin with such materials as almond oil or soft paraffin, and usually require to be heavily perfumed. They are fairly readily absorbed by the skin. The distilled extract of witch hazel is frequently incorporated with creams of this type. To replace lanolin, the more concentrated wool wax alcohols and wool wax steroids (Kathro and Dastar Cholesterols) are nowadays increasingly used. Two typical formulae follow—

### 62. Lanolin and Vaseline Cream.

Lanolin, anhydrous	34
White Vaseline	33
Orange-flower water	32.9
Simple tincture of gum benzoin	0.1
Perfume	q.s.

Thoroughly incorporate the lanolin and Vaseline together in a mortar warmed sufficiently to melt them. Pour in the orange-flower water with constant stirring, and continue to stir until cold, adding the perfume towards the end. Each small addition of floral water must be well worked in before the next lot is added. The cream may be tinted pink with alkannin.

Creams of the above type are often used for massage and are, therefore, sometimes known as massage creams.

It is very necessary to select a perfume for this cream—as, indeed, for all creams—of a non-irritating character, and one which will not give rise to

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discoloration Special perfumes for use with creams are now manufactured by the leading houses

### 63. Witch Hazel and Lanolin Cream

Lanolin, anhydrous	55
Almond oil	12
Distilled extract of witch hazel	26
Rose water	6
Rhodinol	0 5
Phenyl ethyl alcohol	0 25
Patchouli oil	0 1
Vetiver oil	0 05
Clove oil	0 05
Essence of musk, syn	0 05

Dissolve the lanolin in the almond oil contained in a warmed mortar Pour in the mixture of rose water and extract of witch hazel with constant stirring, and continue to stir until cold, adding the perfume towards the end

As previously mentioned, nowadays wool wax concentrates and absorption bases are tending to replace lanolin in the manufacture of cosmetic creams, for the reason that they enable creams to be produced which are superior in appearance, contain more water, and are more easily absorbed by the skin Special ingredients are often incorporated for their real or supposed beneficial action on the skin As, however, creams of this type are best made with special plant equipment, formulae are omitted

Both the lanolin creams and those made with absorption bases are of the water-in-oil type, and, in addition to these, a variety of skin-foods and beauty creams of the oil-in-water type can be made with such modern emulsifying agents as lanette wax SX, Tegin, Tegacid, the Abracols, triethanolamine and isopropanolamine soaps, etc These are of a less greasy character than creams of the water-in-oil type, and can be so made as to leave a perfectly matt appearance when massaged into the skin These creams present great diversity A formula by H S Redgrove for a lemon type follows—

### 64. Lemon Cream (Genuine).

Abracol G S P	12 0
Liquid paraffin	8 0
Soft paraffin, white	12 0
Lemon juice	48 0
Water, distilled	20 0
Lemon oil, terpeneless	0 1
Methyl para-hydroxy-benzoate	0 15
Propyl para-hydroxy-benzoate	0 05

Heat together all the ingredients, save the last three, over a water bath, until a coarse emulsion results, which allow to cool with constant stirring. Then gently remelt, and again stir until cold, working the lemon oil and preservatives into the finished cream, after first dissolving them in a little alcohol.

### (a) Glycerin Creams and Jellies

Glycerin, diluted with water, forms an excellent emollient for the skin, and a variety of non-greasy

face creams and jellies are prepared with its aid Two formulae for different types of these follow—

### 65 Glycerin Astringent Jelly

Gum tragacanth, powdered	2 5
Perfumed alcohol	5 5
Glycerin	30 0
Rose water	22 0
Distilled extract of witch hazel	40 0

Thoroughly mix the perfumed alcohol with the gum tragacanth in a mortar Add the glycerin and well rub together Then add, all at once, the mixture of rose water and extract of witch hazel, and rub thoroughly until a jelly of uniform consistency results This jelly is most soothing and cooling to the skin, which it serves very effectively to whiten

### 66 Glycerin and Starch Cream

Ionone, 100 per cent	0 3
Bergamot oil	0 1
Terpineol	0 08
Benzyl acetate	0 02
Heliotropin	0 05
Musk xylol	0 02
Alcohol (90 per cent)	4 5
Zinc oxide, B P	5 0
Glycerin of starch	90 0

First prepare the glycerin of starch by heating together in a basin on a sand bath two parts of wheat starch or arrowroot, three parts of distilled water, and thirteen parts of glycerol, constantly stirring the mixture and immediately removing the basin from the source of heat when a clear jelly forms Store this jelly in a well-closed jar for at least four days before use Then thoroughly mix the perfume materials, alcohol, and zinc oxide in a mortar, and rub in the glycerin of starch, adding this a little at a time

This cream should be applied to the skin with a *moistened* cloth

A wide variety of non-greasy creams, brushless shaving creams, etc, may be prepared with the aid of modern colloidal materials, such as the methyl celluloses, alginates, polyethylene glycols, etc In all these cases the makers include several basic formulae in the various brochures, etc, that they publish. See particularly the advertisement sections of the trade journals concerned with cosmetic manufacture—e.g Reference (g)

### (t) Cold and Cleansing Creams

Cold cream is an emulsion of the water-in-oil type, usually made with the aid of beeswax In the older type of cream, used mainly as an emollient, the oil was always a fixed oil of vegetable origin, preferably almond oil.

Cold cream, in addition to its emollient properties, is also an excellent desiccative; and for use as a detergent, cold creams made with mineral oils are almost, if not quite, as effective and possess the further

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advantage of being whiter in colour and keeping better. Some of the modern cleansing creams are merely mixtures of mineral oils and waxes, while others are cold creams made with mineral oils.

The direct emulsification of water in oils by means of beeswax is excessively troublesome. Modern practice favours the incorporation of an additional emulsifying agent. Borax is commonly employed, the actual emulsifying agent being the soap produced by its interaction with the free fatty acid present in the beeswax, as previously explained.

### 67. Cold Cream (with Almond Oil).<sup>1</sup>

Almond oil	61 (by weight)
White beeswax	18
Rose water, diluted	20
Borax, purified	1
Rose oil	0.1

Dissolve the beeswax in the oil, warmed over a water-bath. Dissolve the borax in the diluted rose water, warm slightly, and pour the solution into the oil, after first having allowed the latter to cool a little. Stir well, and add the rose oil as the cream cools.

Undiluted rose water may be used if preferred, and the expensive rose oil replaced by (a) a synthetic rose otto, (b) phenyl ethyl alcohol, (c) rose-geranium oil, or (d) a mixture of six parts of rose-geranium oil, two parts of patchouli oil, and two parts of a saturated alcoholic solution of musk xylol, the quantity of perfume material added being according to taste.

### 68. Mineral Cold Cream, or Cleansing Cream.

Liquid paraffin	63
White beeswax	16
Rose water	20.5
Borax, purified	0.5
Perfume	q.s.

Proceed as above. The cream may be tinted pink with alkanin, or, better, a trace of amaranth.

### (u) Mud Packs

Mud packs are usually prepared with fuller's earth, but purified kaolin yields a more agreeable and equally effective product—

### 69. White Mud Pack

Kaolin, purified	76.8
Talc, purified	8.0
Glycerin	3.2
Simple tincture of gum benzoin	12.0
Perfume	q.s.

<sup>1</sup> This is the formula of *The British Pharmacopœia*, 1914, which is no longer official.

Thoroughly incorporate the ingredients together, and, when required for use, make into a paste of suitable consistency by the addition of a sufficient quantity of thin starch paste.

Sometimes quite absurd claims are made for mud packs as beautifying agents, which have tended to bring them into disfavour. Properly employed, however, they exercise a useful detergent and stimulating action on the skin, which is distinctly beneficial. Further information concerning the formulation of mud packs, beauty masks and other cosmetic and toilet preparations can be had from the books listed below under References (e), (f), (h), (k) and (l).

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Note. Owing to the prevalent and prolonged paper shortage, some of these books are at present out of print or, for other reasons, may not be readily obtainable.

## SECTION XVII

### MASSAGE AND BEAUTY CULTURE

#### THE BEAUTY PARLOUR

THE dimple that thy chin contains has beauty in its round,  
But never has been fathomed yet by myriad thoughts profound

Thus sang Hafiz, the Persian poet, in his *Odes*

So much is heard in these modern days about beauty culture and the beauty parlour that many people are inclined to assume that they are modern institutions, and that beauty treatments are to be included in the category of vices born of modern civilization

As indicated in the introduction to this book, such is not the case, indeed, references to beauty culture, as well as to hairdressing, occur over and over again in the pages of history. The search for beauty is as old, almost, as the world itself. Historians, delving into the modes of life, the habits and customs of the ancient races and civilizations, have discovered many interesting facts, proving beyond any doubt that the beauty parlour is an institution dating back for many thousands of years. References, for example, to various packs or masks for preserving the natural beauty and texture of the human skin occur all through history together with formulae containing, in many cases, most weird and wonderful substances.

Suffice it to quote a comparatively modern ex-

ample of the efficacy of beauty culture "Ninon de Lenclos (a famous French beauty, 1620-1705, who claimed at sixty to have a better skin and shape than any girl of thirty, and proved it before the French Court by appearing naked) is said to have used each night a beauty mask composed of olive-oil, cherry, laurel water, thick almond milk, alum, and Peruvian balsam." It will be noted that some of the ingredients of the above beauty mask are in accordance with the scientific packs of our neo-modern times.

Standard methods are outlined in this Section although, at the time of revision, some are not practical because of shortages—nevertheless the methods should be understood.

The present section will, therefore, comprise those branches of beauty culture that are at once reliable and profitable to the hairdresser. A brief, but necessary, outline of the physiological effects of massage is included as a preface to the more detailed instruction which follows. The various treatments, massages, packs, etc., are fully explained, important references to instruction in the treatment and make-up of the eyes and eyebrows are also included. The concluding portion indicates the technique required for the treatment of double chins and obesity generally.

#### HYGIENE OF THE SKIN

The importance of the skin as a protecting agent for the body is not realized to the extent that it should be. The hairdressing profession, however, can flatter itself that from those early days, when its arts were practised by the barber-surgeon, down to our own day, it has done all in its power to advance the hygiene of the skin. The fact that a rational care of the skin is necessary to general health is now more and more recognized by far-seeing people.

##### The Skin as a Protection Against Disease

It is natural that, in order to do its duty properly as a covering and protector of the body, and to retain its natural texture and beauty, the skin must be tended carefully and in an hygienic manner. If it is neglected, it may easily become the carrier and distributor of disease germs of all kinds. A healthy and undamaged surface of the body is one of the principal

protections against the entrance into the system of infectious germs and parasites. The smallest abrasions, which may not even be detected with the naked eye, or slight eruptions, such as eczema, pustules, boils, etc., are conducive to the introduction of bacteria and parasites.

Cleanliness and care may not always, however, prevent disorders of the skin, and experience proves that even the best cosmetics cannot prevent eruptions. In these circumstances, the hairdresser sometimes has a real cause for grievance, because he is blamed very often for infections of the skin which the greatest external cleanliness and care could not have prevented. In such cases not enough notice is taken of the fact that such disorders of the skin are probably due to hereditary traits or to predisposition on the part of the particular person, caused through internal troubles which prevent a ready and sufficient change of matter.

## MASSAGE AND BEAUTY CULTURE

In this way, the soil is prepared for all kinds of skin eruptions, like eczema, etc., which may have their origin in the faulty functioning of some inner organs

### Where the Hairdresser Helps

The hairdresser can, of course, do a great deal to prevent skin complaints, or, at least, prevent the spreading of them. Doctors are, as a rule, consulted only when the complaints have reached an acute stage, but the hairdresser has often the opportunity of discovering disorders of the skin when only the earliest symptoms show themselves. If the hairdresser, therefore, intends to give his attention to the prevention of skin complaints, he will have to take particular notice of the smallest signs indicating the coming of pustules, abrasions, chapped skin, etc. Such things left to themselves and not treated properly may easily develop into breeding places for skin parasites, which are, perhaps, hardly noticed at first, but which may, through scratching and touching with the fingers, be carried to other parts of the body or to other persons.

It is, therefore, one of the duties of the hairdresser to pay particular attention to the health of the skin of those parts of the body which, in the course of his profession, come under his care, and, if he notices any part affected by some complaint, to treat it in the proper way as far as it is in his power so to do.

### Dirty Scalps and Skin Spots

A frequent source of spotted skin is a dirty, diseased and unwashed scalp. Many persons, clean in other respects, do not wash their heads as often as they should. Perhaps they fear they will catch cold, perhaps they subscribe to the fiction that frequent washing is bad for the hair, or it may be merely because newly washed hair will not "stay put." Yet the scalp needs frequent cleansing, for the skin which bears the hair is very active, and is constantly putting out of its glands a greasy substance, known as "sebum." All skin sheds its dead scales, and from most parts of the body the scales get washed away, but those shed by the skin of the scalp become entangled in the grease and the hair. This grease and scale mixture gets fouled by dust and makes a suitable place for the growth of certain forms of microbes.

It is certain that in some diseased conditions of the scalp the infected scales, falling upon the neck and shoulders, and being rubbed into the skin by the friction of the clothing, cause patches of disease similar to that present in the scalp. And even in persons with normally healthy scalps it is found that the face tends to become spotty if the cleanliness of the hair and scalp be neglected.

There are various causes of spots on the face, and one of them is, without doubt, a dirty, greasy scalp.

The remedy is obvious, and the wise hairdresser will advise and encourage frequent shampooing.

### Antiseptic Treatment of the Skin

Treatment with the orthodox antiseptics such as carbolic solutions, lysol, etc., is not always sufficient. A very efficient antiseptic is iodine, used in the form of tincture of iodine. This, however, is not very popular because of the way it discolours the skin. Furthermore, in killing the parasitical organisms, iodine at the same time kills and removes the upper layers of the skin, which becomes, therefore, more tender and more susceptible to fresh infections.

There is, however, a more recent antiseptic, diaporin, invented by Dr. Richard Boehm of Berlin, which has largely superseded the use of iodine among dermatologists. It has all the properties of iodine, which means that it penetrates the skin and destroys the breeding places of the parasites, but it will not destroy the skin itself, neither does it stain. In addition, it has certain healing qualities which enable it to make good in a short time any slight damage to the skin. Diaporin is an organic combination of antiseptic and fungus destroying iodine and the healing properties of sulphur, ichthyol and tumental, and is to be recommended to the hairdresser and beauty specialist. All the healing factors which dermatology knows for the combating of parasitical skin complaints are united in this preparation. When applied to a suspicious place, it will soon penetrate into the tiniest cracks of the skin, into inflamed pores and openings of the sebaceous glands, and right into the cellular system. It will rid this system of diseased cells and kill the infection at its source, without, however, affecting the healthy places. It is, therefore, advisable that hairdressers should make themselves acquainted with a preparation from which such good results are possible, particularly as it can also be used as an everyday cosmetic.

Operators are asked almost daily "Is it good to wash the face with soap and water?" The answer should be "The face must be cleaned every night before retiring but the use of soap and water is a matter of taste or habit." That answer would surely lead to a list of questions regarding soap and creams to be used, but its main object is to insist that the skin be cleaned outwardly and inwardly as well, and a good test of this condition is to rub cream or oil into a well washed face and prove that the pores still give up deposits of dirt.

To retire to rest after a soap and water wash is not a good way to keep thread-like lines away, but the tonic effect of bathing a clean face with water in the morning will soon replace the drying effect of the daily soap application before going straight out into the fresh air.



# THE ART AND CRAFT OF HAIRDRESSING

## THE PHYSIOLOGICAL EFFECTS OF MASSAGE

In order to get a clear idea of the influence of massage upon the human body, by systematic treatment, the hairdresser has to study, first of all, the effect which the massage has on any particular organ which is immediately affected by the treatment it receives. In the first place, the skin is affected. The manifold functions of the skin are well known because they are apparent in many instances in the most direct manner.

The first effect of massage is purely mechanical, and consists in eliminating from the skin the greasy matter, loose scales, and scurf. By the removal of the dead layers of the epidermis the skin is cleansed and becomes smooth, soft, and elastic, and the power of secreting by means of the pores and sebaceous glands is thereby improved. The absorption of oxygen and the exhalation of carbonic acid are increased, in a word, all the physiological functions of the skin are stimulated.

At the same time, the mechanical influence has a soothing and strengthening effect upon the most delicate ends of the nervous system. The nourishing and secreting processes of the whole system are increased and, therefore, a certain amount of extra work is taken away from other secreting organs, such as the lungs and the kidneys.

Massage through its various movements has naturally a great influence on the muscles, which, like other organs of the body, are subject to the law of change of matter. Through the activities of the muscles certain matter is formed, which, if not carried away by natural functions, has to be removed by means of massage before the body can regain its elasticity and strength. This is attained by producing an increased circulation of the blood and lymph. The old blood is thereby replaced by fresh supplies, and the muscles acquire greater elasticity and endurance.

If massage has such great influence on the parts which are immediately underneath the skin, it must also have a far greater influence on the more delicate inner organs of the body. With the inner organs it is particularly a question of the complete changing of all matter. The circulation of the humours, and especially of the blood, is greatly increased. This is especially the case when the massage reaches the neighbourhood of the heart. There the change of matter is greatest, and the resulting waste matter, responsible as it is for causing bodily fatigue, is removed by the flush of new blood, which, in creating fresh and purer matter, gives the body increased vitality.

Massage treatment of the skin has also an irritating influence which is transmitted to the innermost organs.

Under its influence an increased blood circulation, or hyperaemia, is created and a more frequent beating of the pulse is produced. The effects are a quicker circulation of the blood and a quickening movement of the stream of humours.

It will therefore be seen that, if the change of matter is not active enough, disease germs are liable to be deposited in the body, while on the other hand through artificial encouragement of the renewal of matter, by means of skilful massage, disease and illness can be avoided. Success in quickening the circulation of the blood and the lymph streams will therefore prevent specific illnesses, such as inflammation of certain tissues and organs, which are caused through the formation and accumulation of discharges and bad humours.

It should, however, be possible, apart from the prevention of illnesses, to cure certain existing complaints, which can be easily diagnosed, such as abnormal but superficial growths, swellings, polypi, cysts, weaknesses of the nervous system, and what more nearly concerns the hairdresser, falling out of the hair, formation of scurf, and other morbid conditions of the scalp.

In all the tissues of the body the lymph ducts end in openings as fine as hair, and through these openings the lymph which is produced by the blood is sucked up and carried away. Through the influence of massage, with its rubbing, kneading, pressing, and stroking, the lymph, which in the cases of inflammation is stemmed in its progress, is pressed into the lymph ducts, and, through the continued movements of the massage, is distributed over other parts of the body, and it is, therefore, available to a greater number of lymph glands for absorption. The morbid matter is in this way dispersed, the pressure of unhealthy matter on the sensitive nerves of the inflamed tissues will be reduced to a minimum, which accordingly lessens pain, and the latter will in course of time disappear altogether.

The effect of the treatment naturally depends greatly upon the skill and carefulness of the masseur. Through proper and skilful massage all the functions of the organs of the body—such as the skin, muscles, nerves, glands, etc.—are stimulated, and by the increased circulation of the blood the different secretions and clearing away of venous blood are quickened. This lessens the risk of local inflammations, and discharges and dispels those which are already in the process of formation. All parts of the body which do not function properly are thereby restored to their normal healthy state. This treatment needs, of course, highly technical skill and the following of very carefully worked out rules.

# MASSAGE AND BEAUTY CULTURE

## PRELIMINARY CONSIDERATIONS

It must be insisted upon that the salon, room, or cubicle, where the beauty treatments are carried out, must be scrupulously clean.

The necessary plugs for the electric vibrator and/or the high frequency apparatus must be conveniently placed, the machines must be properly cleaned and adjusted ready for use. There should always be to hand, conveniently distributed, materials as follows: A number of clean white towels, large and small, the necessary creams, greasy and non greasy, lotions, astringent and otherwise, antiseptic washes, powders in all shades, cotton wool, fine muslin, gauze, etc.

It is important to see that materials are handy and that everything is in perfect working order before the client arrives, for there is nothing more unbusiness-like and unprofessional than a scurry here and there for various paraphernalia while the treatment is in progress.

### Making the Client Ready

The client having been comfortably seated, he, or she, should then be wholly enveloped in a dressing cloth. A rubber cape is also necessary in most cases. When the client is covered so that neither oil nor

water can soil his, or her, clothes the treatment is proceeded with.

For a face massage, first take the hair and pin it back as far as possible away from the face. Then cover the hair with a small towel which should be fastened securely at the neck with a safety pin. Arrange the head-rest so as to ensure comfort, and then apply the hot towels. The application of two hot towels will be necessary in order to cleanse and render the skin supple, and so to increase its receptivity.

The towels should be kept ready heated in a hot towel sterilizing urn, but in the absence of such apparatus the following expedient may be adopted. Dip the centre part of the towel into very hot water, then place one dry end *over*, and the other dry end *under* the centre, wring the towel tightly, and it will be ready for use.

Place one end of the hot towel quickly on one side of the face, and with a half-turn bring the whole towel over the centre of the face, just leaving the mouth uncovered for breathing purposes. Having applied both towels, one after the other, in this manner, the massage is proceeded with according to directions presently to be described.

## SCALP MASSAGE AND ITS TECHNIQUE

Experience in trichology and dermatology proves that scalp massage, properly employed, does exercise a most potent and beneficial influence on the growth and general condition of the hair. Scalp massage is quite consistent with modern scientific knowledge and in accordance with the fundamental principles of pathology. It must not, however, be confused with so-called "hair-drill," which may or may not be beneficial, depending usually upon "home treatment," and more often than not carried out by persons lacking the requisite knowledge of scientific manipulation. Furthermore, the medicament used on the scalp may be the worst possible one for the particular individual's disorder. For example, on certain scalps, an irritant such as cantharides "rubbed well in" may do untold damage, and may conceivably set up dermatitis.

It is, therefore, important to know in what particular cases scalp massage may be properly and usefully employed. It is safe to prescribe scalp massage in at least 75 per cent of the cases where the hair is greying or where faulty pigmentation exists, or where there is excessive wasting, falling or splitting of the hair.

Thus, in seventy-five out of every hundred cases where the above troubles exist, the primary cause

of these disorders may be traced to either one or the whole of the following conditions—

- 1 A diminution in the blood flow of the capillary system
- 2 An uneven or incorrect tension of the subcutaneous nerves, which tends to create a local debility or depression of tone.
- 3 A gradual loss of elasticity of the scalp, especially over the apex of the cranium
- 4 Relaxation of the skin of the head and neck
- 5 An imperfect functional activity of the papillae
- 6 Atrophy of the pigmentary cells

The intensity of the above conditions, of course, varies very much, and considerable diversity exists in individual cases. Generally, however, the temples and the crown of the head are first to be affected, except in those relatively rare cases where greying or canities supervene unaccompanied with thinning or wasting of the hair.

In cases where skin diseases, such as eczema or dermatitis exist, scalp massage must not be employed. Further, in cases where pityriasis—steatoid, sycosis, favus, or any other foul or septic conditions of the scalp exist, either alone or in complication, massage of the parts must not be permitted. Simple cases of

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seborrhoea, however, are benefited by occasional scalp massage

### Effects of Scalp Massage

The effects of correctly applied scalp massage may be tabulated as follows—

- 1 A mild hyperaemia is produced
- 2 A stronger and more sustained flow of blood through the scalp tissues is generated
- 3 The tone of the nerves and muscles is improved
- 4 Congestions are relieved, fatigue products are removed, collections of serous fluid are dispersed
- 5 Secretion and diffusion are thus stimulated
- 6 Local and general nutrition and pigmentation are improved

The benefits of scalp massage are vastly augmented if the movement of the fingers is accompanied with the right and proper medicaments. It is essential that the hairdresser who seeks to employ scalp massage should be well acquainted with the causation and proper treatment of the various diseases of the skin and scalp. A study of trichology is, therefore, indicated so that he will be able to massage into the scalp the most suitable lotions and pomades.

It is important that all strong irritants be strictly avoided for the purpose of scalp massage. The medicaments recommended for general use are pure olive-oil, castor-oil and lanolin in cases of seborrhoea, or where the scalp is in a fetid condition, it is advisable to use olive-oil or castor-oil to which is added a few drops of oil of cade. Mineral oils are not recommended for use on the scalp, neither for general application nor for massage.

### The Three Movements in Massage

The most satisfactory massage can only be accomplished by means of the apparatus with which Nature has endowed us, namely, *the fingers*. Needless to say, the hands of the operator must be free from any form of skin disease.

There are three movements used in hand massage, and these may be used singly, or in combination, as determined by the condition of the scalp. The movements are as follows—

(a) *Petrissage*, or the kneading movement, which consists of picking up the skin and gently pressing it, that is to say kneading sections of the skin, either between the thumb and fingers of one hand, or be-

tween the tips of the fingers of both hands. Care should be taken to proceed evenly and to exert a gentle, uniform pressure, not staying too long on one locality. The back and sides of the head, where the hair is usually of the strongest growth, is first treated, and the movement gradually extended to the crown, where thinning usually first manifests itself. *Petrissage* should be continued until a sensation of titillation, or tingling, pervades the scalp, which stage is usually reached after a few minutes. This tingling is due to the increased tension of the papillary blood vessels. The client should be consulted as to the degree of tingling, and when the sensation pervades the whole scalp the movement should be discontinued.

(b) *Effleurage*, or surface rubbing, consists of passing the finger-tips over the scalp with varying pressure. The best effect is obtained if the hands are held in a claw-like fashion. The question of the amount of force used is important, e.g. in some cases the movement will bring away a proportion of loose hairs. This phenomenon need not alarm the operator, except where a large amount of hair is so removed. Indeed, it is desirable to get rid of those hairs that are incapable of resuscitation, but, it is inadvisable to dislodge weak hairs which will become better rooted as the nutrition increases.

(c) *Tapotement*, or percussion, or tapping, consists of the application of a series of light but sharp blows, or taps, with the finger-tips, following the same route over the scalp as advised for *petrissage*. *Tapotement* is recommended especially for use in cases where extreme atrophy exists.

In each of the movements above described, the fingers should be moistened, using an appropriate emollient for this purpose. It is sufficient to just smear the oil on to the finger tips in the early stages of the massage, increasing the amount as the movement proceeds.

Many hairdressers find it more effective to employ the movement (a) *Petrissage*, *first*, using only moist fingers, and *when* the tingling stage is reached then, *and not till then*, to apply the oil as freely as the case demands by means of movement (b) *Effleurage*.

The operator will soon develop the required *touch*. Natural intuition and professional experience soon inform operators when the correct degree of force is being employed, and will teach them to detect the delicate gradations required in different cases.

## FACIAL MASSAGE

Face massage is not an art that can be acquired in two or three simple lessons. Neither does it consist, as is so often, but erroneously, assumed, in merely rubbing the face with the fingers. A certain definite system has to be followed, one in accordance and

conformity with the natural lie of the facial tissues and muscles. The necessary skill is acquired only by following certain rules and by assiduous practice.

Much care and thought are necessary, otherwise the work will not prove pleasant to the client, neither will

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the results be satisfactory. The knowledge of how best to deal with individual cases will come by experience, allied to a natural intuition. Each case will, of course, require particular treatment according to its own requirements.

### The Value of Face Massage

That face massage is good for the skin there can be no doubt. A great number of clients visit the hairdresser so as to secure the beneficial effects of massage, for do not all ladies desire to have the skin as smooth and unwrinkled as possible? There are certain defects of which every one would naturally like to be rid, and hairdressers are often consulted as to whether they can undertake with success the treatment of certain skin defects. No lady, for instance, cares to have wrinkles or crow's feet, seeing that these are disfiguring to the whole face. The action of certain muscles produces these skin-folds. They soon attain added strength by habitual action, and when, with advancing age, the skin diminishes in elasticity and fullness, wrinkles at right angles to the natural course of the muscular fibres become apparent.

Habit usually plays a large part in wrinkle formation, and a frequent cause is the constant and habitual raising of the eyebrows while conversing, another is peering with the eyes while attempting to do fine work, the latter especially is apt to make the creases, or puckers between the eyes extremely deep. Do we not all strain the eyes in this way, and the disquieting wrinkles which result cause us much annoyance?

The correct way to proceed with the operation of face massage, having first applied two hot towels, is to stand behind the client, and to use the tips of the two first fingers of each hand, pressing them gently, but firmly, on the flesh of the forehead. The fingers of one hand should be allowed to move downwards towards the brow, while the fingers of the other hand move towards the hair, thus passing and repassing continually while the process is continued. Functional ability is thereby restored to the exhausted muscles, and the removal of fatigue products is greatly facilitated, at the same time, a fresh blood supply is induced, and collections of serous fluid are dispersed and prevented from again accumulating.

It is surprising what remarkable effects can be observed when this operation is performed for only a few minutes, and how the deepest lines are made to yield to the pressure of the fingers. Clients suffering from the disfigurement occasioned by those vertical lines between the eyes will readily undergo any prescribed treatment for their removal. The movement for the smoothing out of these particular blemishes, which are popularly known as "frown lines," should be of a rotary nature—that is, the masseur should

proceed by pressing the fingers firmly upon the flesh and moving them in small circles. It is advisable to do the circular stroke by the use of one hand only, the two fingers of the other hand,—that is to say, the first and second fingers—being reserved in order to keep the flesh in its place.

### Crow's Feet and Their Treatment

Then there are the extraordinary lines which we call "crow's feet." These, of course, are well known to be the first wrinkles to appear. Whatever may be the cause of them—and there are a great number of possible causes, among which may be mentioned physical or mental trouble, or weakness of vision—they are very unsightly, and naturally those suffering from this skin defect are anxious to rid themselves of it. Furthermore, certain muscles of the face are only exercised when their owner is smiling. These are termed the risible muscles, but the use of them should be as sparing as possible. People who are of an extremely happy disposition, and possess the smile "that won't come off," are very easily affected with these lines.

The mode of treatment for crow's feet consists of taking the flesh close to the eyes firmly between the thumb and forefinger of the one hand, while the two fingers of the other hand are used to rub across and beneath the eyes, and then, if, in addition, the eyelids themselves are gently treated by means of this rotary movement, the effect is usually very soothing. Many clients have a kind of bagginess or puffiness beneath the eyes, a condition, indeed, very frequently met with. This also can be dealt with most satisfactorily by the gentle rotary movement, but more particularly this defect necessitates the vibratory or tapping motion, which should stimulate without stretching and without pulling.

### The Nose and Upper Lip

To massage the nose, the best position of the masseur is in front of the client, and by exercising a continuous movement between the eyebrows and down the bridge of the nose to each nostril, where the lines will have made their appearance, much benefit will accrue to the client. In this case the pressure may be a little more firm on account of the extra hairiness of the surface, compared with the other parts of the face.

In treating the upper lip, the middle finger of each hand is placed in position and the flesh rubbed from the centre towards the mouth. This becomes a little more difficult when the masseur has to manipulate directly round the mouth, because here the lines are usually more sharply defined, and the fingers of the operator are apt to slip away on account of the softness of the skin.

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### Treatment of the Cheeks

To massage the cheeks, stand behind the client and rub from the centre of the face outwards. It must be added that the flat part or palm of the hand will here secure better results than the tips of the fingers. The masseur should always be careful to rub far enough below and directly in front of the ears, and also to take care that he does not assist in the formation of new lines in the region of eyes and temples while endeavouring to smooth out the old lines in the cheeks for which the particular treatment has been undertaken.

It will usually be found that the deep lines, nasolabial, running from the corners of the mouth to the nose, give a considerable amount of trouble, more care must be taken here, in the majority of cases, than elsewhere. The movement should start from the infratrochlear nerve (inner corner of the eye) downwards along the side of the nose and outwards at right angles towards the ear. With patience and the correct use of the fingers these deep lines are eradicated by this operation. For the treatment of the mouth itself, the correct movement is to place the forefinger in the centre of the upper lip, the thumb and second finger at the corner of the mouth, and then to draw them slowly towards the centre, by this means the masseur will be able to obtain good results in obliterating those peculiar and sharply defined lines.

The chin should be treated by means of the rotary movement, using the first two fingers, a double chin will sometimes yield to this movement as well. Vibration, however, is recommended as the most efficacious method of massage for a double chin, if properly treated, the flesh will again assume a firm and solid character. (See Massage, Double Chins, pages 559 to 560 of this Section.)

The neck should be treated by the masseur standing behind the client. He first proceeds by laying all four fingers of both hands flatly against the skin and then drawing them back from the centre. He must *never* rub up and down, but always in the same direction. Should the neck have a discoloured appearance—due in the majority of cases to tightness in the neckwear

(high and stiff, and even soft, collars, with their supports of steel or bone, are to be deprecated)—the masseur should, after the massage treatment, apply a little whitening cream.

The most satisfactory work can be accomplished by means of the fingers of the masseur. Sometimes, however, various gadgets made of ivory, bone, shell, etc., are used as additional aids, or instead of the fingers. If properly employed, these tools are useful accessories for supplementing the work of the fingers, usually, however, hand massage is sufficient.

The hands and fingers of the operator should be free from skin disease. Supple digits are an asset to the masseur, and the hairdresser who practises face or scalp massage should not indulge in any hobby that is likely to make his hands hard or rough.

The vibrator apparatus is useful, and recommended in some cases, as an additional stimulator, the appropriate rubber applicator being used. (See Section XIV, Treatment for the Hair and Scalp, page 461, for details of vibration.)

Many hairdressers employ the high frequency apparatus after a face massage. This, too, is useful, and to be recommended in those cases where the general health tone of the client is particularly low. The length of the application of high frequency, however, should never exceed five minutes in duration.

### Materials Used in Face Massage

Except in very rare cases, it is necessary to use an emollient when massaging the flesh. For the purpose of face massage a number of suitable medicated and perfumed oils, creams and pomades have been prepared and are sold under various names. These are mostly of a simple character, and a hairdresser doing a good business will find it profitable to make up the creams and pomades himself. With regard to oil treatment, it is usually sufficient to use pure olive-oil or refined castor-oil. In cases where the client is exacting and stipulates that a certain proprietary oil is to be used, then it is wise to accede to his or her wishes and to charge accordingly.

## STANDARD PRACTICES—THEIR APPLICATION AND TREATMENT

The three natural products milk, honey, and oil, so rich in food value, all, at times, so difficult to obtain, rank as the best and safest of all skin treatments, and may be used with the utmost confidence of success on any type of skin.

Honey, perhaps, needs unusual care in manipulation on a hairy type of skin surface, but its actual results cannot fail to be beneficial.

Oil and milk are more generally understood because

they can be used easily, oil being the foundation in preparations of skin food and similar creams.

### History of Milk Treatment

The use of milk, both for massage and general treatment, should be known to every hairdresser, but it can never be included in a list of popular services offered to the public on account of its perishable qualities. For instance, a stock of milk, even if

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procurable, could not be kept in good condition for more than a few hours, and there are seasons when milk is practically unobtainable except to be consumed as food

Milk, in spite of temporary limitations of supply, has an unequalled cosmetic value, and a history of benefits in its favour. Its outward use was considered a beautifier thousands of years ago, and there are records of royal beauties who bathed daily in the milk of asses maintained entirely for the purpose of this supply. As many as five hundred or more she-asses accompanied the court retinue for the daily bathing of certain beauties in the royal palaces, so highly was esteemed this particular form of skin treatment. Gradually through the course of time the expense of producing this luxurious type of bathing caused it to fall into neglect, and only as a rare but certain beautifier was asses' milk bathing recorded. However, the cosmetic power of milk has always stood the test of time and many cases of local treatments such as face, neck and hands have always existed as an established rule.

In times of serious milk shortage, women who were accustomed to a daily facial application of milk had been known to save a few drops from their daily food allowance to use as a finger-tip "brush-over" rather than be deprived of the tonic and bleaching benefits milk afforded them.

### Bleaching Test with Milk

Without resorting to any laboratory analysis, the bleaching properties of milk can be ascertained by

leaving a few spots on an ink-stained white cloth, or a piece of coloured paintwork or floral linoleum and wiping the spots off after a few hours. In many cases both paint and design are worn away, and the ink stains are generally lessened if not entirely removed. Milk baths used as a body bleach are practically extinct, but a daily application to face, neck and hands, or even a weekly massage with milk, is by no means a thing of the past.

The use of milk as an adjunct to the shampooing of hair somewhat on the lines of the well-known oil shampoo has been suggested many times, and even tried by some hairdressers. Its efficacy as a scalp treatment is still open to investigation, but in this way, as well as a shampoo, the results have elicited an almost unanimous reply to the effect that milk in any form of hair work was not a success. Probably this result was owing to the slow nature of the treatment. Milk is not readily absorbed by the scalp, and not easy to remove from the hair. Therefore, only individual cases in which milk could be treated as an unhurried application would be worth considering.

The removal of milk is its great difficulty, either from face or hair, particularly when used as a shampoo, because it needs so much rinsing in softened water, and good soap shampoo to eradicate all traces of stale milk, and the unpleasant smell of used milk.

Therefore, it should be rejected by hairdressers as unsuitable, and regarded purely as a personal or home treatment.

## MILK BATHS

In ancient times the whole body was immersed in milk, generally she-asses' milk, or milk was applied by means of cloths soaked in milk and then a thorough massage followed while the body was still wet.

Either method was expensive and entirely impractical for hairdressers or beauty specialists whose premises are not equipped for bathing purposes. The methods might be noted as interesting facts, but recommended only for private use.

## MILK MASSAGE

On the other hand, milk used just for massage purposes is excellent, when obtainable, and there is no reason why there should not be a demand for a course of milk massage treatments. It is beneficial both for the patient who finds it helpful and for the operator who finds it remunerative.

About two ounces of milk should be ready to use, and about the same quantity of astringent lotion, also cleansing cream or cold cream.

The client is then prepared—seated comfortably, or better still, reclining if space in the cubicle permits, with the head resting on a low pillow so that the weight of the head is not pressing on the muscles of

the neck. All traces of hair should be fastened back and bound with a wide strip of gauze or a narrow towel which is secured at the front of the head to avoid the pressure of a knot or safety pin to lie on. Any stray parts where the hair shows must be firmly tucked under the towel or gauze with small rolls of cotton wool. Time well spent on the preliminary preparation will save embarrassment later on, as any break in the massage to re-tie up the hair, or adjust the neck towels will be greatly magnified in the feelings of the client. Collars at the neck must be covered and secured so that there is no danger of trickles of milk soiling the wearer's clothing. No



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advantage is gained by a hurried setting-out of either materials or client's clothing. The massage when in progress demands absolute concentration.

All the materials to be used must be within easy reach, and some small tufts of pulled cotton wool should be prepared to dust off fragments of dry skin loosened by the strong action of the milk massage.

A light-weight massage cream or oil may be used to clean the face, neck and shoulders.

After this, a gentle cleansing massage is given, but the massage pressure should be noticeably gentle because the milk which is applied later has generally a strong, if not tightening effect, and the aim of the treatment is to force the milk into the skin and work it out again without causing inflammation.

The milk is then used as a lotion applied generously to every part of the face and neck, and rubbed or tapped into the skin with an upward pressure.

Any feeling of "drag" must be avoided, and as soon as dryness begins to be noticeable a light coating of thin cleansing cream should be smoothed over the face and neck, also in an upward movement.

A hot dry towel may be held and pressed over the skin for a few moments and then the second cleansing treatment carried out with a mild skin lotion patted in upward pressure, using pads of cotton wool. Then a skin tonic lotion is applied as an additional cleanser.

Before completing the treatment by make-up, rouge and powder, extreme care must be taken in

definitely cleaning the inside of the nostrils with water or very weak salt and water, otherwise the smell of faded or even stale milk lingers on the upper lip and counteracts any benefit which the client may have derived.

The same salt and water lotion can be used to clean the eye lashes and corners of the eyes. For all these purposes use cotton wool dipped in salt and water and rolled into thin pencil pointed ends. These salt and water pencil points can be used to remove the powder or liquid powder make-up from the eyelashes as it is impossible to complete a good facial make-up without using powder freely after a greasy treatment, and even if the eye lashes are brushed with any eyelash darkener, they must be thoroughly cleaned first, especially at the roots of the hairs. The same rule applies to the eyebrows. All powder and grease must be very carefully removed from the skin underlying the hairs. Careless cleansing of the eyebrows may lead to a condition of scurf in the eyebrows which is not always noticed in the flattering light in front of a salon dressing table.

These treatments are usually given twice or three times a week and the marked improvement in the complexion is a source of gratification to the operator as well as the client. The charge for such work is a matter for each hairdresser to decide for his own salon, but any "special" massage calls for a slightly higher charge on the price list.

## THE MILK MASK

The milk mask has a class of its own and borders on curative skin treatment (Dermatology). It can hardly be included in the set list of packs or massages because it is a drastic treatment and needs the work of an operator who has experience in advising the other than usual kinds of skin treatments.

The materials needed are the same as those for milk treatment, with the addition of nine or ten strips of butter muslin cut into lengths about two inches wide and three or four inches long. Cotton wool will not do for the strips, which must be perfectly clean boiled material free from dressing.

As soon as the face is prepared and cleaned in the usual way and has had a gentle massage similar to that described for "Milk Massage," the strips of muslin are dipped in milk and moulded or patted evenly over the surface of the face, avoiding all sense of drag (see Fig 527). Room is left under the nostrils for breathing. Then a light warm towel is folded gently over the face to retain the same temperature and dampness. The strips should be examined from time to time, removed, dipped in milk and placed back again if they show signs of drying or hardening.

About the space of fifteen or twenty minutes is the

time allowed for the mask to remain in place. In the case of very withered or drooping muscles a strip of muslin or a narrow towel is pressed under and over the chin and tied or fastened securely at the top of the head to give the muscles a sensation of contraction.

This strip remains in place without being removed and if the small strips appear to be too dry they can be sprinkled with milk. Towels wrung out of water are not advised for use in any of the milk applications.

The more important part of the treatment follows the removal of the strips, when the slightly damp skin is massaged with gentle circular movements in an upward and outward direction. At the cheek bones near the temples the pressure returns inwards towards the eyeball. This counteracts any form of outward pull which might cause crow's feet wrinkles. Almost immediately, by gently massaging the whole surface of the face including the nose and forehead, the dry milk begins to peel from the skin in tiny soft flakes. Any temptation to drag or rub hard must be resisted, instead, a fraction of cleansing cream or vegetable oil could be added to the surface, then again a little more milk with the fingertips until a very definite "peeling" sensation is experienced. This surface

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peeling clears the skin of impurities, extracts any used milk from the deeper layers of skin through the pores and helps to encourage a healthy circulation

In cases where the skin is easily inflamed, the surplus milk can be removed by dabbing and gently wiping with skin tonic and water mixed. An application which is too cold or too strong is not advised.

Sudden changes of temperature after a drastic treatment may produce a temporary glow of health, but this is generally followed by a crisp wrinkling of fine lines. When all traces of milk are removed the skin is cleaned with complexion milk or an application of cleansing cream and, after that, make-up follows with foundation cream, rouge, powder and eyelash brushing as in the milk massage treatment.

This is an occasional treatment and is not recommended for general use. In the Spring, after a seaside holiday, or after an illness are the best times, and on no account should the work be hurried unduly.

Milk treatments are beneficial to all types of skin, especially those which accompany the reddish blonde colouring. They tone down the "acne rosacea" where it exists and help to close the open pore condition which follows slight skin ailments. In fact a milk mask could be recommended with certainty of success where a clay or mud pack would prove too

drying. Hairdressers could recommend the benefits of these treatments and build up a desirable reputation.



FIG 527 APPLICATION OF STRIPS IN MILK MASK

for discrimination in choice of treatments advised in all forms of beauty culture.

## HONEY TREATMENT

Honey from the earliest historical memories of beauty culture has been considered "good for the skin," but is generally mentioned as an addition to a lotion or a wash, and rarely as a treatment alone. Its use requires patience and experience, and then its results are highly beneficial.

As a "pack" or "mask" it should be left to the highly skilled beauty specialist alone because of the difficulties it presents, but any average hairdresser with a knowledge of cosmetics can use it as a massage preparation after the face has been thoroughly cleansed with cream. *Clear Honey* alone is recommended and a very small quantity is needed for one treatment, a small teaspoonful is ample and is placed in an empty cream jar or saucer with two or three drops of water to make a soft mixture. This is massaged all over the face, not forgetting the regions round the temples and upper part of the cheek bones. As soon as it begins to feel tough or sticky more water or cleansing cream can be added. In a few minutes

the mixture on the skin begins to look cloudy or discoloured, then it has done its work and can be removed with several applications of cream, and then lotion to clean the entire surface of the face. It has a brightening and skin-tightening effect, is a popular treatment on account of its bleaching qualities, and gives an excellent foundation for make-up and powder.

It is too drastic to be recommended for general use but only, like the milk pack, for remedial occasions. It may be added here, that the highly skilled beauty parlour methods of applying honey are by using a pressing and lifting movement with pure unadulterated honey, until the honey is all removed without the addition of water or lotion. But as there is always the danger of dragging the underlying muscles, as well as the skin of the face and thereby doing more harm than good, it should be left to the skilled worker.

Honey is difficult to use on a fluffy skin, and the presence of hair at once needs the addition of more water or rose water to the honey in the cream jar.

## OIL TREATMENT

Oil used as a special treatment is applied to the skin on strips of muslin which have previously been dipped into a saucer of vegetable oil (almond, olive or tea-seed oil). The method of application is as that

used in the milk treatment, and a warm towel can be folded over each side of the face to retain the heat and is left for about fifteen minutes. As soon as the strips are removed a brisk massage follows and the

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skin can be cleaned as in other types of treatments. A dry tender skin benefits by this oil mask, but it should be regarded as a remedial treatment, and not as a "make-up" treatment immediately preceding a dance or festive occasion.

### Points to Remember

In these three standard treatments the chief points to remember are—

1. Cleanse the skin thoroughly
2. Spend time and concentration on placing the strips of muslin containing the remedies, and in the case of honey mask, spread it evenly
3. Thoroughly cleanse the skin, especially round the nostrils and lower eyelids, where extreme care is needed

In cases where a double chin has to be treated and any special *dissolvent* is temporarily out of stock or absolutely unprocurable, another treatment has to be substituted quickly, bearing in mind that heat and activity are the principal methods ensuring success.

As the flesh is made up of particles of fatty tissue

and thin skin the work must produce heat without violence, otherwise bruising will result.

The chin and lower portion of the face must be cleansed with cleansing cream mixed with oil, and a fresh supply of oil brushed over to remain on the surface. Next the middle of a towel must be wrung out of very hot soapy water and flapped or beaten against the chin.

When the surface is sufficiently reddened the operator must run the finger tips of his hands backwards and forwards across the double chin as if the right hand is chasing the left hand until it reaches the left ear, then the hands reverse their movements and retrace their steps in the same manner to the right ear. This is repeated several times rapidly. The finger movement is something between creeping and tapping, and the operator should feel the strain of muscle control on his or her upper arms.

The movements then change to slapping, the hands still following each other as before, with slaps in quick rotation for several runs. Finally the chin is treated by dabbing it in alcohol and water or colourless vinegar and water.

## THE MUD PACK TREATMENT AND ITS PRACTICAL APPLICATION

One of the most important of the beauty facial treatments given in the beauty parlour and the hairdressing salon to-day is the so-called "mud pack" or clasmic pack. This facial treatment has been claimed by many beauty specialists as an excellent substitute for facial massage, but the writer has found that very good results are obtainable when it is employed in *conjunction with*, and not instead of, facial massage. The mud pack should *always* be preceded by facial massage, a pure and simple application of the mud pack is useless—the value is in a *complete* treatment.

The hairdresser and the beauty specialist should know that one of the principal functions of the skin is elimination, it acts as an organ of excretion, the skin being one of the associated auxiliaries whereby the system rids itself of accumulated poisons and impurities. Therefore, whenever it is possible to adopt a treatment such as the mud pack, that assists in increased activity of this natural function, it is reasonable to expect a more pronounced and rapid improvement in the appearance of the skin.

The reasons for the efficacy of the mud pack are to be found—

1. In the preliminary cleansing of the skin
2. In the activity set up by facial massage
3. In the medicinal properties of the mud itself.
4. In the astringent and tightening action of the mud while drying on the skin.

The stimulation of the excretory glands by means of massage increases the amount of waste products eliminated through the medium of the ducts which connect the glands with the skin surface, and, when the skin is freed of impurities from below the surface, and of dead cuticle on the surface, it becomes radiant and healthy in appearance, of a refined texture, soft and velvety to the touch, and pleasant to look upon.

Whenever there is an acceleration of the blood stream a greater amount of oxygen is brought to the tissues, bringing to the latter new life, nourishment, and the elements of repair. Carbon dioxide, the product of oxidation, and other waste products are carried away by the blood, in exchange for the essential elements, and are eliminated from the body, thereby keeping the tissues in a healthy, normal condition.

### Setting Up Hyperaemia

A normal healthy state of the under-skin (the derma) can only be obtained by keeping the blood circulation active, and when the blood stream is stimulated beneath the surface of the skin of the face, the facial muscles and nerves are benefited by the nourishment they receive and become vitalized, with the result that the sagging of facial muscles is prevented. This in turn eliminates the formation of the wrinkles and lines and helps the preservation of the

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youthful colour of the face. The particularly astringent nature of the clay or mud used acts additionally as a wrinkle remover.

It must be emphasized that a natural appearance of the complexion cannot be acquired by resorting to the use of cosmetics, no matter how artistic their application. A natural complexion is due only to a normal, active circulation of the blood, and by keeping the pores unobstructed, and when the blood is circulating normally, and the pores are eliminating effete matter normally, the skin will take on that colour and appearance characteristic of health and youth.

Superficial washing of the face will not thoroughly clean out the pores of the skin, for it is necessary to go below the skin surface to accomplish this—something that ordinary washing and cream cannot do. Something must then be employed that has the ability to draw out the effete matter and impurities that have accumulated in the gland ducts and in the glands themselves, plus an astringent action to counteract an unnatural sagging or wrinkling of the skin. This desideratum is to be found in the form of a specially medicated clay, which has absorbent properties, and which, if used in conjunction with facial massage as here suggested, will draw out these impurities, leaving clear, unobstructed passages for the elimination of future excretions.

The beneficial effect of a clay or mud pack is readily noticeable even after the first treatment, and if treatments are taken at regular intervals, the results are more lasting and pronounced.

### Preliminary Massage

First the client should assume a reclining position in the chair. Do not encourage conversation during the treatment as it will cause muscle strain, but insist on complete relaxation, so that the client will derive the full benefit of the treatment. The following dual method of application will be found most effective in the giving of a facial pack.

Having first removed, by means of a warm, damp towel, all traces of surface dirt or make-up, the facial massage is proceeded with. The correct way to commence the operation of face massage is to stand behind the client, and to use the tips of the two first fingers of each hand, pressing them gently but firmly on the flesh of the forehead. The fingers of one hand should be allowed to move downwards towards the eyes, while the fingers of the other hand move upwards towards the hair line, thus passing and repassing continually during the process. For the "frown lines" and "crow's feet" it is necessary to rotate the fingers. The flesh should be taken firmly between the thumb and forefinger of one hand and gently stretched or levelled out, while the two fingers of the other hand are allowed to rotate over the stretched portion.

This procedure should also be employed for puffiness under the eyes. The cheeks should be massaged in a direction from the centre of the face outwards, and the masseur should take strokes long enough to cover the space between the nose and the ears, and also that leading down below the ears.

To massage the nose many operators prefer to stand in front of the client. A continuous movement should be exercised between the eyebrows down the bridge of the nose to each nostril.

In treating the upper lip it will be found best to place the middle finger of each hand in position under the nose and massage from there, outwards, in a direction towards the corners of the mouth.

Care must be taken to prevent the fingers slipping on account of the softness of the skin, especially when around the mouth. Those deep lines usually running from the corners of the mouth towards the nose are frequently troublesome to treat because of their depth.

The massage of the cheeks, if properly performed, will have helped to reduce the mouth lines, but the mouth must receive extra care and attention. The deep lines just referred to should be treated by placing the forefinger in the centre of the upper lip, the thumb and second finger at the corners of the mouth, and then drawing these slowly towards the centre.

The chin should be massaged by means of the rotating movement, using the first two fingers of the right hand, and tightening the flesh when necessary with the fingers of the left. The double chin will need slightly prolonged treatment carried out in the same manner. The neck will frequently need attention, and it should be massaged by laying all four fingers of each hand in the centre of the neck at the front, and drawing them back in a direction towards a point just below the ears. The fingers must never be allowed to rub backwards and forwards, but should be taken off the flesh at the end of each stroke and put down again in the centre of the neck.

Any excess of cleansing cream should be removed by using a wad of cotton wool or a dry towel. After the facial massage apply a cleansing lotion to remove all fatty substances, epidermal scales, or any other deleterious matter that may be adhering to the skin.

### Application of the Clay

Before applying the clay or mud it is necessary to use one or more hot towels, after the manner usually employed, in order to open the pores of the skin, after which the clay must immediately be applied. The clay should be applied evenly with the finger tips and allowed to dry on the face. It must not be rubbed in, but should be applied fairly lavishly, smearing it gently over the skin until the face is thoroughly covered, thus forming a mask over the

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entire face, up to the hair, over the eyelids, nose, underneath the chin, as far down the neck as is necessary, and close up to the ears

Leave the clay on the face from fifteen to twenty minutes or longer if it is slow in drying, before removing it. In order to facilitate drying, it may be necessary to lightly fan the face, using a small Japanese fan

### Removal of the Clay

As soon as the clay begins to show cracks it is ready to be eased off the skin. First of all gentle pressure and slight movement will crumble away large pieces of dry clay—as much as possible should be removed by the hands. More stubborn parts may be loosened by wringing a towel out of hot water and folding it over the hard lumps. These in turn can be coaxed off and the skin underneath will be fresh and

glowing. Cleaning the face in this way is a slow process, but the result is better. The quick method of dabbing the clay with wet cotton wool is inclined to cause a dry burning or stiff sensation on sensitive skins. When every trace of clay has gone, apply a complexion milk or cream.

The immediate effect on the client's flesh of a facial clay pack will be a sensation of contraction of the skin as the clay dries, and the after-effect of the treatment will be a cooling, restful, fresh, yet invigorating feeling.

There are many reliable proprietary brands of "mud" or "clastic" packs on the market, and these may be purchased from reputable wholesale houses. Many hairdressers, however, prefer to manufacture their own supplies, therefore a formula which is based upon scientific knowledge and experience, has been included in Section XVI, Formulae, page 539.

## THE PARAFFIN PACK TREATMENT AND ITS PRACTICAL APPLICATION

The story of the origin of paraffin packing is most interesting, and a striking example of the truism that necessity is the mother of invention. In the war between Turkey and Bulgaria, a contingent of Bulgarian soldiers had with them a number of wounded, and, being cut off from the main army, they could not get any fresh medical supplies for some days. Consequently, the medical equipment which they had with them was soon used. In this predicament some of the doctors of the International Red Cross Commission conceived the idea of making use of paraffin from some Rumanian paraffin works which were very near. The paraffin was used to seal the wounds, and so prevent any dirt from getting into them and making them septic. The sealing of the wounds, which was after all only tried as an experiment, succeeded extremely well, and it was found that not only did the wounds heal more quickly than was hitherto the case, but there was left no scar worth mentioning.

### Experiments in Paraffin Packing

It was also found that the application of hot liquid paraffin of a temperature of about 50° to 60° centigrade did not cause very great pain, and that there was never any likelihood of burns. In the course of further experiments it was discovered that even the slight burning feeling which was still experienced by the patient could be eliminated altogether through making use of certain mixtures, and that paraffin of a temperature of 60° centigrade caused no greater sensation of warmth than an ordinary bath of 39° centigrade.

Paraffin in solid state is a very bad conductor of

heat. If the hand is immersed in liquid paraffin, of which the temperature is 60° centigrade, a covering of solid paraffin is formed round it, the hand acts as a cooling factor. This thin layer prevents the heat from the outer layers of the paraffin from penetrating to the skin too suddenly, so that the process of perspiration has time to take its proper course, and any burning of the skin is prevented. There is, therefore, no fear of the skin being burnt even if, in the case of a very sensitive person, excessive warmth should be felt.

The paraffin treatment not only showed excellent results—particularly in France, where special clinics were set up in order to experiment with the idea—as regards the speedy healing of wounds, but it was also found to have beneficial influence on the skin in general, which took on a fresher and healthier appearance and a livelier colour. It was from these experiments that the paraffin treatment came into general use. Liquid paraffin was applied, and allowed to solidify, over the whole body in order to study its effects on the skin, and it was found that it possessed beneficial qualities hitherto unknown.

### Efficacy of the Paraffin Pack

A French doctor named de Sandford carried out a series of tests, and he was able to prove that melted paraffin was much superior to any other treatment—such as clay, loam, and seaweeds—either with water or oil, as it forms, in a better degree than any of these mediums, a compact and tight cover over the whole of the body, it also keeps in the warmth. Such coverings may be used to lessen the pain in the case

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of gout, neuralgia and sciatica, and also in the treatment of reducing superfluous fat

Paraffin packing has been introduced to take the place of mud baths, and has advantage over these in that it can be completely sterilized and can be borne at a temperature as high as 50° to 60° centigrade as compared with water of 42° centigrade. Pure paraffin, however, does not give the best results, and chemical science has, therefore, produced some mixtures by which its efficacy is increased. Paraffin therapeutics play a great rôle in relation to cosmetics, and striking developments may be expected in the use of paraffin packs in hairdressing salons and beauty parlours.

In the first place, it is necessary to get a clear idea of what can be achieved by paraffin packing and how it is used. Primarily, it is a very important aid in the hygiene of the skin. People living in big modern towns very often do not get sufficient exercise. The skin in consequence loses its suppleness, becomes clogged up, and can no longer discharge the functions which, if the body is to be kept in healthy condition, it should do. Individuals become, therefore, only too often afflicted with ailments, the cause of which is, in many cases, somewhat obscure. Paraffin packing induces excessive perspiration together with an enhanced circulation of the blood-vessels which supply the skin. Perspiration caused by hot air, steam, or an electrical bath is apt to make the skin dry and brittle, whilst paraffin greases the skin and makes it soft. Very hot baths often affect the heart in a harmful way, whilst paraffin does not do this. Paraffin therapeutics appear to be the perfect medium for helping to get rid of superfluous fat. The treatment, of course, necessitates extreme skill, and must only be undertaken by hairdressers of experience. Under normal conditions the reduction of fat will be achieved without any *inconvenience* to the client, which fact is of the utmost importance as tending to make this form of treatment popular because of its simplicity and convenience.

### The Method of Application

The paraffin treatment should be carried out as follows. Parts of the body, or the whole body, of the client, are covered with paraffin, which is done either by pouring the paraffin over the required area or by spraying it with the aid of an instrument designed

specially for this purpose. The opinion, often held, that by spraying the paraffin can be used at a higher temperature, is erroneous, inasmuch as the paraffin has to congeal on the body, and, therefore, the temperature is dependent on this factor.

Paraffin specially prepared for the purpose can be obtained from the leading wholesale chemists, and this is the best form to use for "paraffin packing." But ordinary paraffin wax (white) will be found a good substitute. The wax is first melted by being placed in a small basin, which in turn is placed in a saucepan of boiling water. The paraffin should be applied as hot as can be borne by the patient. As it must be kept hot during the whole process of application, the operator is recommended to place the saucepan near to hand, and to see that the gas is kept on so as to ensure that the paraffin is maintained in a well-melted condition. The application must be carried out as expeditiously as possible, as the paraffin will congeal very quickly on the skin.

The heat released by the congealing process of the paraffin naturally affects the body of the client, and causes intense perspiration. The warmth reaches its maximum after about twelve to fifteen minutes, and then becomes less until it can be considered as exhausted after forty-five minutes. The paraffin covering can then be released from the client, and this, of course, is very easily done, as the cover does not stick to the skin, but peels off very easily.

The client can then be given a spray of, or can be wiped down with, eau-de-Cologne, and afterwards massaged. The feeling after the treatment is one of intense ease and freedom, and the loss of weight in one single treatment varies from 300 to 2,000 grammes. It has been observed that this figure is very often higher in subsequent treatments, as the skin gets used to the act of perspiration, and functions more easily.

The paraffin pack, therefore, may be considered as a desirable form of treatment, and one useful and profitable to the hairdresser. It may be added that in the opinion of many beauty specialists a paraffin pack will entirely supersede the old-fashioned complexion wax pack. Whilst the *complete* paraffin pack, involving a paraffin bath, may be out of the question so far as the average hairdresser is concerned, there is no doubt that it will soon be generally adopted in a modified form for face and neck treatments, after the same manner as the various mud packs.

## THE YEAST PACK, ITS VALUE AND TREATMENT

The yeast pack is perhaps the least known of any of the methods so far explained. This may be due to its simplicity. It is simple and inexpensive, and has not, therefore, the virtue of being compounded of "rare and costly ingredients." Yeast is yeast to the public,

and it is feared that the beauty culturist is apt to pander to the credulous client who loves a "secret" remedy. Clients as well as hairdressers are beginning to learn, however, that the virtue of any treatment lies quite as much in the efficacy of application as in the



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actual ingredients of the paste or potion. Knowledge and expert attention are, therefore, the desiderata to be aimed at.

The value of yeast as a cosmetic has long been recognized. Are we not told that the beauties of Caesar's court used yeast to produce and to preserve their matchless complexions?

Visitors to Switzerland are always impressed with the striking beauty of the young women and girls who live in and around Valais in the Rhone Valley. Their complexions excite the greatest wonder. For two hundred and fifty years or more maidens of the Rhone Valley have used the yeast pack. Yeast is the secret of their fine skins and remarkable complexions.

### Yeast, Its Manufacture and Value

Ordinary yeast is a yellowish-white substance produced during the vinous or alcoholic fermentation of saccharine fluids. It is, therefore, a ferment, and its manufacture is naturally associated with brewing and wine-making. Indeed, it may correctly be termed a by-product of these industries. It enters into the manufacture of various patent foods, meat extracts, and is, of course, as is well known, used as an agent to produce fermentation whereby bread is rendered light, porous, and spongy. Yeast has a definite food value, being rich in vitamin B, it has also a distinct medicinal value, and is much employed in tonic preparations. Yeast is produced in various forms, and in some cases it is adulterated with cornflour or wheatflour.

German yeast—and also several other patent brands—is prepared in various ways from common yeast collected, drained, and pressed till nearly dry. This form is much used by bakers and confectioners, and may be obtained from yeast factors, who nowadays have branches in nearly all the large towns.

For the purposes of beauty culture it is desirable that pure yeast be used, a supply of which can be obtained from the local brewery.

### Preliminary Preparation of the Skin and Massage

Before the yeast pack is applied to the skin it is essential that all traces of surface dirt, perspiration, or make-up, should be completely removed. For this purpose the face, neck, and shoulders should first be washed; the use of Castile soap is recommended,

followed by the application of a hot towel. After this the face should be thoroughly massaged in the manner already described for the mud pack. A good-quality massage cream, or, better still, pure olive oil should be used in this connection.

### Application of the Yeast

Before applying the yeast it is essential that the skin be entirely free from grease or any deleterious scales that have been loosened during the preliminary massage. This is best effected by first wiping the face and neck with a small towel that has been soaked in warm water, followed by the application of a hot towel, the latter serving the double purpose of cleansing the skin, and opening the pores in readiness for the yeast.

A sufficient quantity of pure yeast is then made into a paste, using fresh milk to bring it to the proper consistency. The yeast and milk should be well mixed together until the consistency of firm Devonshire cream is obtained, special care being taken not to render the paste too moist, or the efficacy of the treatment will be marred.

The yeast paste is then applied evenly and smoothly over the whole of the face and neck. It must not be rubbed in, but applied fairly lavishly, using the finger tips to work it gently over the required area. As in the case of a mud pack, application of the paste should be carried right up close to the hair, over the eyelids and nose, well underneath the chin, close up to the ears, and as far down the neck as is necessary. In cases where the shoulders and bosom are to be treated it is not necessary to carry out a preliminary massage on these parts, it being sufficient to merely cleanse the skin of dirt and grease by means of washing in warm water, using Castile soap rather freely.

The yeast paste is then left on the skin from ten to fifteen minutes, or until it is dry. It is afterwards washed off, using small towels saturated in warm, but not hot, water for this purpose.

After the paste is completely removed it is recommended that a soothing lotion be applied. A lotion containing witch-hazel will be found most satisfactory and beneficial.

Hairstylists and beauty specialists are strongly urged to adopt the yeast pack treatment. The active principles of the yeast will be found to suit particular skins, especially in cases where the ordinary mud pack has proved inefficacious.

## BLEACHING AND ASTRINGENT PACKS

The packs previously indicated and fully explained represent those in general demand, and which may be considered as the *standard treatments*. Brief reference, however, must be made to two special packs, namely, the "bleach pack" and the "astringent pack."

### The Bleach Pack

At the approach of thirty every woman's skin begins to darken, therefore, it is important that the hairstylist and beauty specialist should be able to offer a treatment which will lighten the skin. The

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bleach pack is a most effective treatment for this purpose. The "mud" for this is made as follows: Fullers' earth, made into a paste by adding a lotion composed of  $\frac{1}{2}$  oz each, of peroxide (10 vols), spirits of camphor, eau-de-Cologne and boric acid, to  $2\frac{1}{2}$  oz of water.

Apply the pack, so made, to the face and neck—treatment of the neck is essential, otherwise there will be a marked difference in the skin of the different regions—and then dry the pack with artificial heat. But, previous to the application of the mask, the lotion, minus the Fullers' earth, should be applied by negative galvanism (ten minutes), particulars of which are given in Section XIV, Treatments for the Hair and Scalp, page 462.

### The Astringent Pack

The astringent pack, so called because a mask of gauze impregnated with an astringent lotion is applied to the face, is for use in cases where the ordinary mud pack is found to be not sufficiently contractile in action. A simple astringent lotion can be made of  $\frac{1}{4}$  oz of alum and 1 dr of kaolin, dissolved in 4 oz of rose water. As an alternative, use 8 gr tannic acid dissolved in 4 oz each of rose water and orange flower water. Both these lotions are recommended as being cheap, easy to manufacture, and in every respect efficacious. Neither of these packs is sufficient in itself, they are only adjuncts to scientific massage. They should be used at discretion and according to the particular nature of the client's skin.

## THE CULTIVATION OF THE EYES, EYEBROWS, AND EYELASHES

The eyes have been described as the "windows of the soul." Countless writers have coined many beautiful phrases concerning them. The eyes, however, depend a great deal for their beauty upon their setting, and it is this setting that concerns the beauty

acid and  $1\frac{1}{2}$  pt of distilled water—dry off any superfluous solution, and gently massage with some pure olive-oil around the eyes.

3 Give special manipulations in the manner hereafter to be described, using a good massage cream



FIG 528 TREATMENT OF EYES  
First movement

specialist. The natural beauty of the eyes is often marred by the ravages of time and indifferent health. It is necessary, therefore, to consider the treatments to be employed against the eyes becoming strained, puffed, and dark-circled.

### Manipulative Treatment

1. Prepare the client as for facial massage, and remove any "make-up" by sponging with a beauty milk, consisting of white Vaseline, soap powder, and benzoin shaken together so as to form an emulsion.

2. The client should then bathe the eyes from an eye-cup filled with a boric acid solution—1 oz. of boric

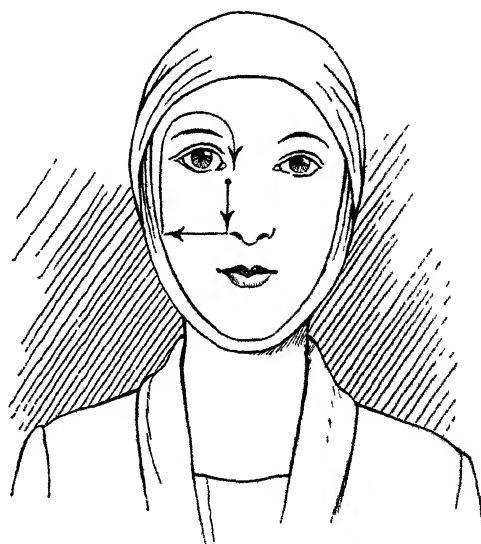


FIG 529 TREATMENT OF EYES  
Second movement

4 Cleanse the face and apply an astringent lotion, preferably one containing witch-hazel.

5 Close the pores with galvanic (positive) current. (See Section XIV on Treatments for the Hair and Scalp, page 462, for details.)

6 Then apply vanishing cream and "make-up" as desired.

The manipulations here described should always be smooth; the fingers should slide rather than rub.

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Where the Faradic current is used it should be made as strong as can be borne by the client. Use both hands, place the pads of the second and third fingers under the chin, slide them up and along the jaw bone to the ears, and continue upwards to the infra-trochlear nerve. The movements are then continued towards and over the upper lid to the temporal nerve, and return by a sliding movement over the eyebrows to the inner corner of the eye. (See Fig 528 for the exact route.) Repeat this

of the sliding movements both above and below the eye.

Now proceed to the final movement (Fig 532), commencing near the mouth, covering each cheek—the

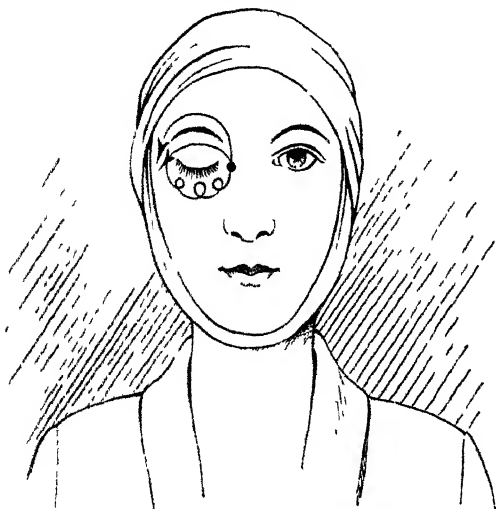


FIG 530 TREATMENT OF EYES  
Third movement

entire movement five or six times, finishing on the infra-trochlear nerve.

Now follow with the movement illustrated in Fig 529. Slide the fingers down the nose, outwards to the ears, across the cheeks, up to the temporal nerve, returning over the eyebrows, and then down the nose again, continuing this movement five or six times.

The movement just described should finish at the temporal nerve, and a new movement commenced rotating inwards under the eye. (See Fig 530.) Then the fingers are drawn back to the temporal nerve on either side of the eyebrow, repeating the movement six times, and finishing on the infra-trochlear nerve.

Fig. 531 illustrates a rotary movement on the eyelid covering the eyeball itself, using the middle fingers first in one direction and then in the opposite direction, and returning to the inner corner of the eye by means



FIG 531 TREATMENT OF EYES  
Fourth movement

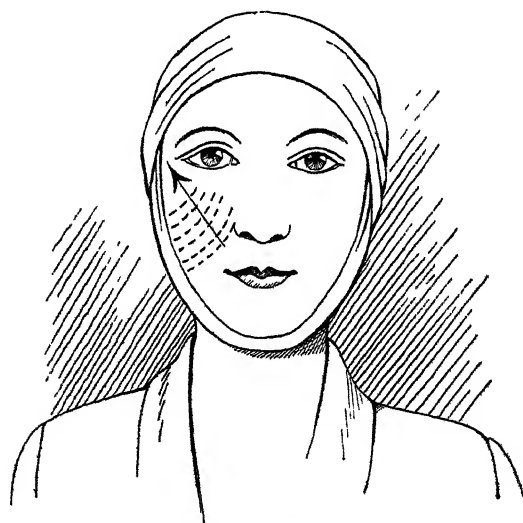


FIG 532 TREATMENT OF EYES  
Fifth movement

distance between the mouth and the ear—in three movements, and using the thumb and first finger of both hands for this process.

### REMEDIAL DETAILS

Frequent bathing of the eyes should be recommended to clients. Bathing keeps them clear and brilliant, and prevents the formation of ugly lines. Boric acid solution (B.P. minimum strength) is the best for this purpose, and it is used by means of an eye-cup in cases where the lids are inclined to be

flabby. Strong cold tea, filtered through blotting-paper, is recommended as an astringent.

For smarting eyes, 10 gr. of powdered alum and sulphate of zinc, dissolved together in  $\frac{1}{2}$  pt. of distilled water, and applied with the eye-cup, will give instant relief.

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For eyes inflamed through crying or exposure to cold winds, apply cotton-wool soaked in hot water, repeating the application until the inflammation has subsided.

For puffiness under the eyes, the lower lid should be painted with the following mixture, 10 gr of tannic acid dissolved in  $\frac{1}{2}$  oz of glycerine.

For dark circles underneath the eyes plenty of bathing with cold water and massage is recommended.

Styes on the eyelids should be treated by bathing the affected parts with a diluted solution of witch-hazel.

### The Eyebrows, Shaping and Colouring

Artistically shaped eyebrows lend expression to the face. If, then, a client has eyebrows which would benefit from shaping, it is clearly the function of the hairdresser and the beauty specialist to suggest and carry out the correction, to the enhancement of beauty and the advancement of business.

Assuming that the student is unacquainted with the technique of shaping it is advised that the subject be first approached by studying photographs of acknowledged beautiful men and women. Observe carefully the shape of the face, whether, for example, it is round, oval, or medium. If the face is round, the eyebrows should be "raised" and narrow. If the face is oval, they should be "arched" and tapered to lightly pencilled ends. If the face is medium, the eyebrows should be both "arched" and "raised"—that is to say, a combination of the above two styles. There is, of course, a large percentage of eyebrows that do not conform to an artistic classification.

The eyebrows should not be made *too* narrow, as this will give an unnatural look to the face. It is important to note that only those hairs which grow *above* and *below* the arch are to be removed. The line itself, therefore, must be left, the hairdresser simply altering its contour to suit the face.

Eyebrow shaping is carried out by means of flat-ended epilation tweezers. In America, where the practice of eyebrow shaping is almost universal, special forceps operated with a spring are employed. These forceps are most practical, save pain, work more surely, and hold the hair better, and they are, therefore, to be recommended. If the American instrument just mentioned be unobtainable, the flat-ended tweezer must be used.

### The Technique of Plucking

Having studied the client's face and decided upon the correct shape of the eyebrows, the operation of plucking is proceeded with. A gown and towels should be used as for massage. The operator should take up a position behind the massage chair. First clean the

eyebrows of any colouring, and a trace of cocaine may then be applied to prevent pain. Place the thumb and index finger of the left hand at the extremities of the eyebrow, holding the tweezers in the right hand, stretch the skin with the left hand, and pluck out the hairs it is desired to remove, one at a time, catching them between the tweezers tightly and close to the skin. If a sharp, plucking movement is made, the hairs being pulled at the same angle as they grow, the hair is easily removed and does not break off.

For the round face style, raise the eyebrows and pluck them on the narrow side. Remove the hairs from above the "arch" first, and then pluck those below it. The skin below the arch is much more sensitive than that above it, and the client may feel some pain, hence the need for a local anaesthetic as suggested. The application of a hot towel, as in face massage, is often a help towards ensuring epilation of the hairs.

In cases where cocaine is not employed, frequent application of witch-hazel during the plucking has a soothing effect, and it is strongly recommended.

The brows being shaped correctly and care having been taken that the shaping is uniform, then cover them with cold cream, and lay pads of cotton-wool soaked in witch-hazel upon the eyelids. This will alleviate any irritation, and the client is able to leave the establishment without suffering from red or watering eyes.

### Colouring the Eyebrows and Eyelashes

A good cosmetic, or a preparation of kohl, is better for the eyebrows and eyelashes that need colour than a hair-dye or tint, though many prefer the latter. If, however, a hair-dye is desired, then a good plan is to first cut out a piece of celluloid, or other suitable material, to the exact shape of the eyebrows, place this shield in position and proceed with the colouring. Before, however, applying the dye, it is necessary to soften the hair, which is usually resistant, with a little peroxide and ammonia. The eyes must be protected against injury by means of pads of cotton-wool, soaked, as before, in witch-hazel. In any event, the client must keep the eyes tightly closed. When applying the cosmetic to the eyelashes pass the brush upward from below the eyes. If the eyelashes are thin, the lower ones being usually thinner than the upper, they can be made to look thicker by passing an eyebrow pencil along the edges.

The hairdresser should be able to give general advice on the care of the eyes and eyebrows. Care of the eyebrows should commence in childhood. At frequent intervals children's eyebrows should be brushed, using a soft eyebrow brush, and taking an upward and outward stroke to the hair line; they should also be

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trained and pinched flat upon the face. If they are too thin, apply vaseline or lanolin every night. The same treatment should be used for thin eyelashes, but use

simple vaseline or lanolin minus any medicaments, which would probably enter the eyes and set up inflammation.

### TREATMENT FOR REMOVAL OF SUPERFLUOUS HAIR

Electrolysis is the only method, as yet known to science, for the permanent removal of superfluous hair. Until recently the only alternatives to electrolysis were depilatories, epilation, and shaving, all of which expedients must be regarded as unsatisfactory and inefficacious.

A good deal of understandable prejudice exists against electrolysis, in particular because of the pain involved, and also owing to the prolonged and tedious nature of the treatment. Moreover, owing to the medical skill necessary for the practice of electrolysis, very few hairdressers are able to carry out this form of treatment for the removal of superfluous hair. (See Section XV, Hirsuties, pages 487 to 488.)

Fortunately for the hairdresser, a new and easy form of treatment for superfluous hair has come into general use. This treatment is known as the "Wax Method," and is particularly efficacious, except for hair-growth of long standing and in cases where the hair is exceptionally prolific. By means of this method superfluous hair can be removed from the eyebrows, the arms and legs, and also the face. Moreover, if skilfully carried out, the wax treatment is practically painless.

Needless to say, a special form of wax is necessary for the treatment and this can be obtained in quantities, as required, from the leading sundriesmen in the hairdressing trade.

The *modus operandi* of the wax method is as follows. First, before applying the wax, the skin upon which the hairs are growing should be lightly rubbed over with some borated talcum powder. Then melt sufficient quantity of the special wax over a small flame, using a shallow saucer for this purpose. Whilst the wax is hot, but not sufficiently so as to scald the skin, apply to the affected part, using a small spatula. It should be applied in neat patches—say, about  $1\frac{1}{2}$  inches in length and 1 inch wide. The wax must be applied

against the grain—that is to say, in the opposite direction to that in which the hair is growing. It should be rapidly plastered on until about a quarter of an inch thickness is obtained.

The wax must be allowed to harden thoroughly, usually some four minutes being required, before being removed. To facilitate removal, when ready, it is advisable to massage the skin gently around the edges of the wax strip. A corner of the wax is then lifted, the edge gripped tightly and the patch torn off quickly in the opposite direction to that in which it was applied—i.e. with the grain of the hair growth—with the result, provided the wax has been properly applied, firmly held and adroitly removed, that the superfluous hair embedded in the set wax will be epilated *en masse*.

After removal of the wax, the region treated must be soothed by means of a cooling cream. (See Section XVI, Formulary, page 539, Recipe No. 67—cold cream, which comprises a suitable cream for the purpose.)

The cooling cream should not be rubbed in, but gently spread over the affected area. The cream should be allowed to remain on for several minutes, after which period it should be removed by means of a swab of cotton wool which has been soaked in a distilled extract of witch hazel.

Special shaped wax strips ready prepared for use on the eyebrows are obtainable with specific instructions, and are recommended for the purpose of eyebrow shaping and hair removal on those areas.

The wax treatment is an efficacious method and one easy to execute, provided the operator is sufficiently adroit in speedy application and removal of the wax. The operator will find it advisable to practise on the hair of the forearm of willing clients in order to obtain the necessary proficiency before attempting to deal with facial hair.

### MASSAGE AND CARE OF THE HANDS AND ARMS

Exposed as they are to frequent washing, and coming in constant contact with all kinds of deleterious materials, it is no wonder that the hands show signs of age quicker than the face. To correct this ageing every up-to-date beauty specialist now includes special treatments for the hands and the arms. In all these treatments massage plays the most important part, and, when employed correctly, does certainly promote the circulation, and stimulate and feed the

tissues; consequently the texture and colour of the skin is improved.

A few hints as to the daily care of the hands are here desirable so that the beauty specialist may advise the client. First of all, neither too hot nor too cold water should be used, and great attention must also be paid to the soap used, which should be neutral, e.g. pure Castile; a cream having protective and softening properties should be used after washing. At night the

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hands and arms should be well rubbed over with a good quality night cream, and for bad cases cotton gloves should be worn. Treatment in the case of hard and rough elbows should include rubbing them nightly with a mixture of powdered pumice-stone and cold cream. During the day the elbows should be protected with a good glycerine cream. If these rules are followed the hands and arms will remain smooth, white, and good-looking.

Concerning the arms, protection is essential if short sleeves are worn and the arms are exposed to the sunshine, otherwise a good coat of tan or freckles will result. The same remark applies to sea-bathing. Protection is, therefore, necessary, and the application, before exposure, of a preventive cream or skin emulsion is recommended.

### Removal of Tan, Freckles, or Yellowness

When it is desired to rid the hands and arms of tan or freckles, due to exposure, or they are taking on a yellow tinge, as so often happens on the approach of middle age, a bleaching treatment must be employed. Frequent treatment, however, will be necessary in such cases, as the skin of the hands and arms is very hard to bleach. The bleach paste is made by mixing one teaspoonful of oatmeal with three teaspoonfuls of peroxide of hydrogen (10 vols), adding the juice of a whole lemon and half a teaspoonful of tincture of benzoin. Apply this to the entire surface and leave it on for fifteen minutes, then remove the paste, using warm water and a soft towel. Follow this treatment with hand massage as previously described, employing a good cream. Whilst complete removal is difficult, a big improvement is certain if the treatment is regularly carried out. The only real cure for freckles is deep skinning—a process that is painful, and one that should be undertaken only after medical advice.

For the treatment of ordinary sunburn it is usually only necessary to employ a lotion, the student is referred to Section XVI, Formulae, page 535, for particulars of a suitable lotion.

### Technique of Massage to the Elbow

Massage of the hand and arm is carried out as follows, commencing with the hand and working up to the elbow. First use the movements of hand massage—employing a good massage cream—kneading the hand back and forth and up as far as the elbow, the

operator using the fingers of both hands in the process, repeat the movements at least six times. Now work around the wrist, which is held as in a vice between the thumb and fingers of both hands, working in opposite directions. Place the client's hands on the manicure cushion, and use the tapotement movement, employing the fingers upon the hand and arm as though playing a finger exercise on the piano. Complete the massage, and apply cold towels. All excess cream should be thoroughly wiped off and an astringent lotion, or toilet Cologne, afterwards applied, finishing the treatment with a little powder, liquid or dry, as desired.

### From the Elbow to the Shoulder

Massage of the higher arm is more complicated, the treatment depending for its success upon a knowledge of the muscles. The Faradic current is particularly recommended in cases where the arms are thin. The movements in all general cases should be carried out as follows—

1. Massage deeply with the thumb of the left hand, using the rotary movement over the pectoralis major and deltoid muscles, and with the right hand cup the scapula muscle.

2. Then with one hand massage the biceps, and with the other hand massage the triceps, kneading deep into these muscles backwards and forwards from the shoulder to the elbow, and repeating this latter movement five or six times.

3. The forearm of the operator is then placed under the armpit of the client, pressing her arm gently against her side, repeat this action two or three times. The shoulder is then held with the left hand, and the biceps are grasped with the right hand and then gently wrung in both directions three or four times. Care must be taken not to overdo these movements and so tire the client.

4. The arm, slightly bent, is then extended and rotated at the shoulder joint in both directions. Then take the elbow joint and rotate in a similar manner two or three times.

5. Massage deeply both sides of the forearm, and then use both hands to gently wring the arm from the elbow to the wrist in opposite directions. Follow this operation with a general massage of this part of the arm, apply cold towels, remove the massage cream, give a friction with toilet vinegar, and finish the treatment by dusting lightly with powder.

## TREATMENT OF DOUBLE CHINS

Double chins—that part of the chin which most concerns the beauty specialist—are caused through a localized, fatty invasion, having its origin in faulty elimination and functioning and, perhaps, bad poise, sometimes it is caused by spinal curvature. Double

chins are distressing to people of refinement, and are usually not amenable to treatment with drugs, exercises, or dieting, except when taken in conjunction with local treatment.

Double chins, as stated, are the result of a localized



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fat invasion, it is necessary to dissolve this fat and the double chin will disappear. It is important, however, to point out that two factors must operate in the treatment at the same time, i.e. (1) the circulation of the blood must be activated, and (2) an appropriate dissolvent which is absorbed by penetration into the fatty tissues must be used.

The second factor is the more difficult, many preparations are on the market for which extravagant claims are made. There are nevertheless dissolvents

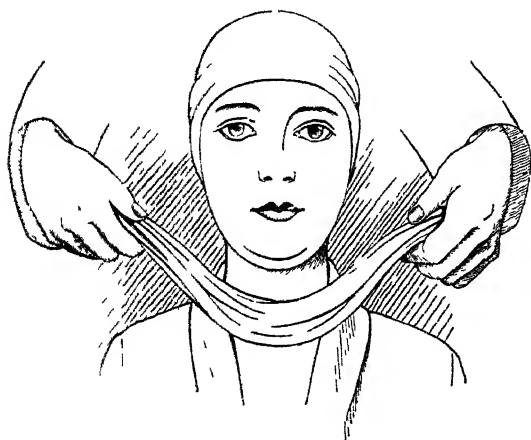


FIG 533 METHOD OF APPLYING DISSOLVENT FOR TREATMENT OF DOUBLE CHIN

known to science that are really efficacious. The reliable dissolvents are proprietary articles, and cannot be mentioned by name, suffice it to add that a hairdresser or beauty specialist can obtain such remedies from wholesale houses. The French formula dissolvents are highly recommended as reliable and efficacious.

### Methods of Massage

The operator should stand behind the client, who is seated upright in the salon chair, and protected by a waterproof cape. The head is covered with a towel in order to obviate disturbance of the hair.

The two factors mentioned above should be made to operate at the same time. The best method of achieving this consists of taking a handkerchief or a small towel folded into a band about  $2\frac{1}{2}$  in. or 3 in. wide. In the middle of the handkerchief is placed a dessert-spoonful of the dissolvent, and this is then beaten against the chin by the operator throwing out his arms as shown in the illustration (Fig 533). The beating movement is repeated from eighty to a hundred times at each sitting, and provided it is done properly and

with sufficient energy to make the skin red and slightly sore, a marked improvement will be observed after the third application. After the treatment is over the client is allowed to relax, and a soothing astringent cream is rubbed into the part. The face electrode of the high frequency apparatus is afterwards applied for not more than ten minutes. Usually about ten treatments are necessary, and perseverance with the method described will assuredly bring about the removal required.

This same dissolvent treatment is also useful and effective for other parts of the body, such as neck, back, bust, and hips. For these, deep kneading massage is used for about fifteen minutes each day. In the case of the bust, the dissolvent is applied with gentle massage around the bust—avoiding the actual breasts. On the parts where the reduction treatment is carried out, finish off with a high-frequency application of short duration.

### Surgical Removal of Double Chin

It is a wise plan for hairdressers and beauty specialists to acquaint themselves with the nature of certain surgical operations which are performed for the removal of facial disfigurements in extreme cases.

People talk in a vague way of having "faces lifted" and "chins removed" but they have very little knowledge of the operations that are needed for these improvements.

Certain facial operations can produce the most beautifying results, but they should be attempted by only the most renowned and highly skilled surgeons who have made an exhaustive study of that work and are doing it daily.

Unwanted flesh can be taken away from the chin by a small cut near the lobe of each ear, when healed the seams are practically invisible, and a similar kind of operation can remove loose skin from the eyelids.

It is enough for a hairdresser to know that such results can be obtained by skilled surgery, and he should be aware of the danger of offering any advice regarding the choice of a surgeon.

Smaller blemishes such as moles, warts, hairy moles, birthmarks and cysts can all be removed either by slight skin operations or the application of electrolysis. A skilled operator alone can ensure success in all these cases and no one need suffer the disfigurement of facial blemishes, but *equally extremely harmful results* can be obtained by inexperienced or unqualified operators. The fees can always be ascertained, and are well worth the effort of searching for reliable advice.

## THE TREATMENT OF OBESITY

Obesity generally means that the body has a store of fat distributed more or less evenly and that the weight is greater than it should be considering the height and age of the person concerned.

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Many people have a tendency to grow fat easily and remain strong and healthy. This condition is often found to run in families, therefore, it is impossible to make any definite statements regarding standards of weight.

The one unfailing rule to observe is that each living body consists of a bony framework covered with muscles—and as soon as these muscles show signs of disguising and distorting the underlying skeleton, the reason is either lack of discrimination in eating and drinking, or serious organic disturbances which should be checked by scientific means.

The first kind of obesity is more easily treated than the hereditary one because overeating, insufficient exercise, or incorrect diet are all faults which can, when encouraged, throw a strain on the internal organs. Thus physical activity lessens, and obesity increases. In these cases diet and selected exercises are the first step to a cure.

The type of obesity which is difficult to treat and often is hereditary is a constitutional tendency which causes disturbances of the digestion and metabolism. Fats are stored in excess of the body's requirements and certain physical irregularities, such as shortness of the neck, become noticeable in early life.

Occasionally it is remarked that after an operation, especially one concerning the removal of certain diseased glands, some people put on flesh rapidly. This tendency towards obesity is more often due to the removal of poisons which have been affecting the blood stream. Food is then able to go straight to the work of tissue building and the appetite is more active and, if not restrained proportionately, fat is established and hard to reduce.

Another type of obesity is the form in which diseases of certain ductless glands so alter the economy of the body that fat is stored in excess. It may be the result of faulty thyroid glands, testes, ovaries, supra-renal, pituitary, parathyroid glands, or of some combination of these. Injury to one of these glands may cause it. Castration is sometimes the precursor of obesity. This form of obesity, namely endocrine obesity, can be treated medically often with success.

Hairstylists and beauty specialists are often asked to give advice and suggest methods of treatment for a general reduction of the figure. While the keynote is moderation of diet combined with exercise, it is unwise to recommend any hard and fast rule without giving due consideration to the bodily state of the individual concerned. Heart, lungs and kidneys are generally affected as soon as a changed blood stream begins to put a strain on them. Elimination of waste matter is too often overlooked while a fresh diet is being tried, consequently, deposits of an acid nature begin to throw hints of rheumatism, sometimes as

twinges of pain in the joints, other times as sudden attacks of irritation of the scalp, and these acid irritations may be followed by deposits of scurf in a few hours.

Some people, both men and women, derive great benefit from a complete fast of one whole day once a week, and speak highly of the comfortable sense of reduction it produces, especially when a warm, but not hot, bath is taken at the end of the fasting day.

Turkish and vapour baths, when obtainable, may be recommended with absolute safety, but unfortunately the hairstylist has to be prepared to suggest some form of rapid fat reduction in localities where special baths and luxurious devices are known only by name.

Therefore a brief outline of suggestions should be memorized by assistants who can make their hairstyling doubly successful by being helpful as well.

In any form of reduction by food, waste matter has to be thrown off by roughage and water, thus the digestive tract is kept free.

Bread, or bread substitutes, especially with butter and cups of tea or coffee should not be taken before retiring for a night's sleep, neither should bread in any form accompany a cup of tea in bed before breakfast.

Extreme limitation of food without consideration of its food value is a grave mistake. Nervous ailments often follow under-nourishment when a slimming diet has not been subject to successful balance. To lie down immediately after a heavy meal is fattening but to rest completely before a well-balanced meal helps the system to extract the utmost value out of the food taken into the stomach.

Acid fruit eaten without the addition of sugar is good in food value, but the chemical change which accompanies the addition of sugar is fattening and sometimes slightly poisonous when the blood stream is already disturbed.

Slimming diets are aided by physical exercises which release the deposits of fat in the joints and tissues. In these cases it is helpful to undergo courses of massage, manipulation and rubber rollers and belt electrically driven, but massage in any form should be helped by exercise and physical effort.

Rare cases of immense weight reduction are experienced from time to time when the patient can arrange to have medical treatment by injections and a strict diet aided by baths. But these instances are not general enough to establish a rule which can be recommended by the hairstylist. He must be content to recognize that such treatments exist for people who can select them personally; but for sure results there is nothing better than a wise choice of food—strict adherence to rules regarding amounts to be

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eaten, and exercises to be done in the open air when possible. Any irregularity of the heart's action is an indication that either severe indigestion or under-nourishment is taking place.

A few main diet rules which have stood the test of time could be memorized and should prove helpful in normal cases—

Raw green food should not be eaten late at night and a green salad should include a few drops of oil, otherwise slight inflammation may be felt in the intestines.

Vegetables grown under the ground should not be eaten in large quantities, and thickened sauces should not be added.

Coffee or tea with milk should not immediately follow a heavy meal.

A small cup of very hot water before a meal aids digestion.

A small quantity of milk slightly warmed and sweetened is better than a larger quantity raw.

Less liquid than usual is a good rule during slimming, and chocolate or other sweetmeat must follow a meal, and never be taken into an empty stomach. Roughage, such as apples with peel, nuts, including the brown skin, and coarse brown bread needs moderation at first until the organs of digestion can become adjusted.

Onions and garlic are health-giving in spite of their unpleasant smell. Physical discomfort in reducing is not a warning that it should be given up, only a sign that the digestive organs are changing their method of dealing with the food.

Very hot water sipped, followed by sharp turns of the body from side to side will aid this form of indigestion. While the hips remain firm, the shoulders may swing round to the right, and back to the left keeping the head facing the same way as the hips without moving.

Most nuts and nut butters are acid-forming if used lavishly, with the exception of almonds and almond butter or cream which are strictly non-acid.

When an attack of "acid" is threatened, the diet should be changed to include artichokes, beans, cauliflower, carrots, spinach, celery and potatoes (in small quantities).

Slow exercising with hard effort, a few moments of relaxation, then hard effort again. Breathing deeply during the effort will force fat out of the muscles. The actual exercise can be chosen individually, but the rule remains unchanged.

*Exercise*, and then repeat the exercise, even when the inclination to do so has departed.

Departure from strict diet is likely to produce an attack of indigestion about three days after the unusual food has entered the stomach and makes its presence felt by thirst or lack of elimination. Hot

water cures this type of disturbance if it is taken at once.

There is very little difference between the exercises for weight reducing and weight increasing. The main object is to acquire firm healthy muscles which keep the blood stream well ventilated and thus able to resist disease.

### When Baths are Obtainable

Turkish baths, Russian baths, or special vapour baths may be safely recommended in some instances. The *complete* paraffin pack is particularly efficacious, and may be employed in a large number of cases. Vibration by means of vibro-massage, or electrically driven belts or pads, may also be particularly useful and satisfactory.

Rubber rollers, properly employed, are said to be most efficacious in dispersing fatty tissue, but experienced beauty specialists are averse to recommending rolling methods because there is a danger that the fat may be rolled from one part of the body to another.

For example, the roller may reduce the hips at the expense of increasing the size of the calves of the legs!

Do not make extravagant claims for the treatments undertaken. A client must be told quite frankly if, in the opinion of the beauty specialist, there is any doubt as to the result of a certain treatment.

Freak treatments undertaken simply for the sake of a tempting fee must be strictly avoided. The hairdresser and the beauty specialist must lift the profession up and away from any taint of quackery or charlatanism.

Faradism and the Bergonié electrical method are the best electrical treatments to use.

### Bergonié Treatment

This is the most successful method of treating obesity in conjunction with a dietary regime. Its special value is in those cases where the muscles have been allowed to become so overloaded and inert with fat that exercise is dangerous. It is nothing more than a Faradic treatment. As mentioned elsewhere in this volume, a Faradic coil is a transformer so made that when a primary current is passed through a number of thick turns of wire, a very much higher voltage is induced in the secondary coil, which consists of a great number of fine wires wound round the primary coil, the effect being concentrated by the fact that the coils are both wound round a soft-iron core. Thus induced current only occurs when the primary current is interrupted, that is, made or broken. The breaking of the current is effected by a timed apparatus, such as a swinging pendulum. The patient lies in a chair made of metal electrodes

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suitably arranged in the wood, and sand-bags or other weights are placed on the parts to be treated. The current is passed through his body from the electrodes and, as the circuit of the primary coil is interrupted, a high-induced current passes through his body, which contracts the muscles through which it passes. These contractions against the resistance of the weights stimulate the muscles, increase the circula-

tion, and gradually remove the deposits of fat. By careful adjustment of the primary voltage, the treatment can be graduated without excessive pain to the patient. If the secondary current can be made to alternate gradually, the current is known as sinusoidal current and is actually a Faradic current, which is less violent in action and therefore much more gentle to the patient.

## SECTION XVIII

### MANICURE

THE perfect hand is considered a sure sign of culture and good breeding. Indeed, it is more than these, a perfectly shaped hand with well and properly manicured finger nails is a thing of beauty. All cannot possess the finely shaped hands of the patrician, nor the delicate, so-called, bishop's hands. But the hands of everybody can be improved by proper care and attention.

Who among us does not desire to add to our other charms the delightful beauty of a perfect hand? The term "manicure" connotes, not merely trimming and

polishing the finger nails, but the general care of the hands and nails.

The hands of individuals vary so much that it can, with truth, be asserted that no two hands are alike. In shape, size, and markings these differences are particularly manifested. Criminological science has made good use of this fact to establish a system of identification by means of the differences in the minute furrows and whirls of the human fingers. Finger-print experts tell us that not only are no two hands alike, but also that no two fingers are alike.

### THE ANATOMY OF THE HAND

The would-be manicurist, to achieve success and be in every respect efficient, must make a close study of the anatomy and physiology of the human hand. The formation and structure of the bones of the hand must be learnt. It is essential also to know the correct disposition of the muscles, tendons, and ligaments of the hands and arms.

The peculiar characteristics of each individual hand depend not only upon the bones, the muscles, tendons, and ligaments, but upon the nerves and blood-vessels, and the nature of a person's skin. The reader is, therefore, advised to make a study of anatomy, physiology, and histology. Quain's *Elements of Anatomy* (a standard work on the subject) is recommended, and for works on physiology and histology the reader is referred to the list of books given at the end of Section XV (Trichology). Having mastered these, the more fundamental aspects underlying the art, the student will be prepared and able to devote his attention to the aesthetic side of manicure, namely, the production of a perfect hand.

The ideal hand, of course, must be well proportioned and not too large; the wrist must be fine and supple, the forearm nicely tapering down to it. The skin must be fine, soft, and smooth, without scars or blemishes,

and, in women, of a delicate rose colour. The fingers must be long, supple, and elegantly pointed. When extended they should form a slight convex curve. The knuckles or joints must not be prominent, in fact, the whole member should be perfectly symmetrical. The relative lengths of the digits of the ideal hand should be as follows:

The *thumb* should not be longer than the first joint of the index finger. The *index* finger should finish level with the line where the nail of the middle finger begins. The *ring* finger should not extend farther than half-way up the nail of the middle finger. The *little* finger should reach to the last joint of the ring finger. The nails should harmonize with the length and shape of the fingers. The surface of the nails should be smooth and slightly curved. They should be a rose-coloured pink and slightly transparent. At the base of each nail there should be a half-circle of white. The nails should project slightly beyond the finger-tips, and these portions should be a clear white.

The ideal hand, such as that just described, is, of course, a rarity. But, nevertheless, the majority of non-manual workers have nice shapely hands, which, if properly manicured and cared for, can be rendered perfect.

### HAND MASSAGE AS A CORRECTIVE

The skin of the hands varies with the individual, for example, it may be red and rough, or pale and lifeless, in which case it will need treatment. (Details of milk and other suitable treatments, have already been described in Section XVII, *Massage and Beauty Culture*.) But where a complete beauty treatment is

unnecessary, or undesirable, the hands are often benefited by a thorough massage. Indeed, skilful manipulation of the client's hands is a necessary and important branch of manicure.

Hand massage is of great value as a corrective of faults, suppleness of movement is enhanced, and the

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circulation of the blood is improved, so that the hand is rendered healthier in every way. The massage should be carried out as follows:

The hands of the client should be allowed to rest on the manicure pad and permitted to relax. Two manipulative movements should be employed, i.e. stroking (*effleurage*) and friction (*petrissage*).

The palm and the back of the client's hand should be massaged first, the operator using the flat of his hand, working it alternately over the palm, the back of the hand and the wrist, commencing the movement at the base of the fingers, and finishing it on the forearm, taking care not to disturb the client's pulse. Massage deeply so as to cause a vigorous friction.

The client's fingers are then taken together and lightly stroked, the operator employing the *effleurage* movement, and using the flat of his hand for this purpose. The fingers are afterwards taken separately and each is vigorously massaged, the operator using the ball of his thumb, and working from the tips of

the client's fingers towards the palm of the hand, extra pressure being given at each joint. The thumbs are treated in the same manner, and the thumb-balls are given extra friction.

Now take each finger-joint, and using a brisk movement, first extend, pull, and then bend the joint in a natural direction. Afterwards repeat this movement, requesting the client to resist the pulls and bends, this phase tends to straighten the fingers. The fingers are then taken in turn, the operator holding each digit separately between thumb and finger, giving it a rotary movement, and working it gently in its socket. The rotary movement should be repeated, this time the operator firmly holding the client's palm in his left hand, passing the fingers of his right hand between those of the client, and then rotating the whole of the fingers together.

It is necessary to employ a suitable emollient in order to facilitate the massage. A cream composed of lanolin and almond-oil should be used for dry skins, and a good talcum powder for moist skins.

## DISEASES OF THE HANDS

It is necessary that the manicurist should be well informed as to the most common diseases that particularly affect the hands and fingers. Frequently a skin disease will manifest itself on the hands as well as on other parts of the body, sometimes, however, it will be a purely localized affection involving only the hands and fingers. Whether the disease be general or local, it is important that the manicurist should, where possible, be able to ameliorate, if not cure, an attack on those parts which come under his special care.

Precautionary measures will be necessary in those skin diseases, such as eczema, which are contagious, and medical aid must be obtained in all cases where any doubt may exist as to the precise nature of the disease. It is impossible to detail here all the manifold affections which may conceivably involve the hands, but those most commonly found will be briefly indicated. Before proceeding to diseased conditions proper, a reference must be made to accidental disorders.

### Hand Wounds

Hand wounds are not infrequent, and sometimes involve the nail itself, necessitating, in some cases, its removal. This operation should be carried out by a doctor, and a new nail growth coaxed by appropriate dressings.

Hand wounds range from mere pin pricks to severe crushing of the bones and tissues, the more severe cases calling for medical attention. The manicurist, however, is frequently called upon to treat minor lesions, especially when in the immediate vicinity of

the nails. Superficial wounds are simply treated with suitable antiseptics and healers.

Splinters are usually easily removed by the employment of epilation forceps, pointed tweezers, or a needle may be used where the splinter is deeply embedded, care always being taken to sterilize the instruments used. Pus and other foreign matter may also have to be removed, which involves a slight lancing operation with a sterilized needle. All open wounds must be thoroughly cleansed and rendered antiseptic.

### Frost-bite and Chilblains

Frost-bitten fingers are most troublesome, and frequently this condition leads to perennial chilblains, or sore fingers, which may predispose the individual to ingrowing nails.

Frost-bite is characterized by a crimson colouring and tumefaction of the skin. It is a disagreeable complaint, and produces a painful smarting. The cause appears to be a paralysis of the local blood circulation. The small vaso-motor nerves just at the finger-tips become affected, followed by a contraction of the blood capillaries, the circulation being consequently held up, or rendered intermittent, a result of local nerve shock induced by the cold. Neuritis occasionally supervenes after severe frost-bite. There is no radical cure for this malady. Sufferers from cold at the extremities of the fingers should adopt preventive measures and wear wool- or fur-lined gloves.

Chilblains may accompany, or occur, independently of frost-bite. Chilblains are characterized by a reddish-violet appearance of the skin, localized, with



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swellings and intolerable itchings Under pressure the redness disappears, but reappears directly the pressure is removed Neglected, or in their perennial form, chilblains become congested and sores appear, excoriations known as gercures develop, and are most persistent and difficult to heal

Apart from their ugliness, chilblains may be regarded in unhealthy subjects as dangerous and liable to become septic The cause of chilblains is somewhat obscure, and opinions differ as to whether they are toxic in origin Young, lymphatic, pale-skinned people and those with defective circulation are particularly predisposed to chilblains

Carelessness, as well as injudicious washing and drying of the hands, is a frequent inducement to chilblains, and clients must be warned to avoid exposing the hands to intense cold and then warming them before the fire Washing the hands either with very hot or very cold water should be avoided As a preventative, the hands should be subjected to friction after washing, a small quantity of alcohol (90 per cent) being used for this purpose The general health should also receive attention and moderate exercise should be taken, the hands being warmly clad

For the treatment of chilblains apply frequently a dressing based upon the following formula—

Iodine	2 gr
Collodion of castor-oil	75 „

In cases where the chilblains are broken or ulcerated, wash the wounds with pure olive-oil, soap and water should not be used At night time apply a mixture made up as follows—

Balsam of Peru	2 gr
Camphor	2 „
Glycerine	126 „

### Chapped Hands

Chapped, cracked, and chafed hands are due principally to the cold, but may be induced by the use of inferior toilet soaps, or they may be occupational, i.e. housemaids' hands or laundry-workers' skin.

Chaps are minor excoriations of the skin, usually shallow and sometimes liable to bleed Cracks are really acute chaps, deeper and more painful, sometimes appearing in the periphery at the base of the nail Their healing is prolonged, but once they are healed there is no scar Preventive measures are advised, and should be the same as described for chilblains The treatment is also identical

### Blisters of the Skin

Blisters may be described as a circumscribed raising of the epidermis, or the dermis. A serous fluid gathers underneath, and the affection is painful and inconvenient.

Individuals possessing a fine or sensitive skin are

predisposed to blistering, sometimes after the slightest unusual exercise, such as rowing, swinging Indian clubs, etc., or using carpenter's tools Hairdressers frequently get blistered fingers, especially after the frequent use of scissors, during their early days of apprenticeship

The skin covering a blister should not be removed, but the serous fluid should be drained off, an incision being made with a sterilized needle The part should be protected so as to obviate the entrance of foreign bodies Deep-seated trouble may supervene if dirt is allowed to lodge between the skins Suitable healing medicaments are indicated, preceded by an antiseptic application

### Calluses

A callus is a lump of hard skin created by constant pressure or rubbing It may be due to occupation, in fact, certain workmen may be identified with their particular calling because of the position of calluses upon their hands Usually, calluses are harmless and painless, although unsightly, but sometimes serous or watery pockets form underneath them and, upon the slightest pressure being applied, much pain is experienced In such cases it is frequently necessary to drain away the serous fluid, which operation should be done by a medical man The patient should, if possible, take a rest from his occupation, and so allow the calluses to soften and give to them time for healing

Hard calluses, if sufficiently prominent, can be pared, or they may be reduced by frequent rubbing with pumice-stone, with or without soap, according to the texture of the affected skin A preparation known as carbonic snow may also be employed

### Warts

Warts are commonly found on the backs of the hands and fingers, and, except in rare cases, never on the palm It is a most annoying disease, it spreads easily and quickly, and in some forms is regarded as contagious. A wart is really a minor tumour Those that grow on the palm side of the fingers and rarely on the palm itself are peculiar in that they usually form under the skin As they develop they become hard, and when pressed the under-skin gives much pain Warts on the back of the hand, sometimes found on the periphery of the nail, are more in the nature of an outgrowth of the epidermis This form is usually not very painful except when close to the nail

Warts, except where they grow intermingled together, can be destroyed by means of caustics, e.g. nitrate of silver When, however, they are in group formation, cauterization by means of high frequency apparatus is recommended. Some manicurists have employed carbonic snow with success in such cases. If the wart is situated on a joint it may be necessary

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to employ galvanic treatment. Warts generally recur unless they are burnt right down to the roots.

### Itch of the Hands

Itch is a parasitical disease said to be due to a small female spider. It affects the hands as well as other parts of the body, but is never found on the neck or the scalp. On the hand it is commonly located between the fingers, and is accompanied with an intolerable itching, hence its name.

The treatment consists of washing the affected parts with Castile soap and frequent applications of a mixture of precipitated sulphur and benzoated lard, the ointment being well worked into the skin.

### Nettlerash

Urticaria, commonly known as nettlerash, is a distressing disease affecting all parts of the body. The hands and wrists are frequently attacked. The eruptions present a variable appearance, and are easily recognized. The patient is troubled with intolerable itchings, which get worse as the bodily heat is increased.

The cause of urticaria is obscure, but many cases have been traced to individual idiosyncrasy, the rash having appeared after the eating of shell-fish or preserved foods. It may be due to auto-intoxication resulting from constipation, or it may follow insect bites.

As to treatment, where an article of food-stuff is suspected, the patient must cease to partake of that particular edible. Internal remedies are indicated and these are usually based upon calcium chloride, but this is a medical matter, and must depend upon the advice of a doctor. Externally, the affected parts should be bathed with a solution of bicarbonate of soda (6 gr to 1 pt of tepid water).

### Disiodrosis

This disease, which in appearance is not unlike the simpler forms of eczema, attacks the hands and arms. It is more prevalent in the summer months. Usually the disease persists for several weeks, it attacks more particularly persons with a damp skin, and is thought to be due to a micro-organism. It is not dangerous, and, except for the alleviation of the itching and burning of the vesicles, may be disregarded.

Disiodrosis is characterized by innumerable vesicles which appear mostly between the fingers, sometimes on the wrists and arms. The treatment consists of antiseptic applications, preferably of weak solutions of iodine, or permanganate of potash.

### White Spots

This disease, which is known as vitiligo, is characterized by a number of white, milky-looking spots.

Each spot is surrounded by a brownish ring. There is very rarely any inflammation, and the general surface of the skin appears to be normal. It sometimes appears on the hands and fingers, but mostly affects the body.

The cause of vitiligo is considered to be a debilitated condition of the body, and the disease may therefore be regarded as a symptom of some deep-seated malady. There is no local treatment. Thyroid extracts have been administered internally with varying success.

### Hyperhidrosis of the Hands

This most annoying disease is excessive perspiration of the hands, usually localized on the palm. Hyperhidrosis may be manifested in curiously opposite conditions, for example, by cold, clammy hands, or by hot, fetid hands.

The disorder is usually regarded as congenital, or it may be a symptom of some organic disease. There is no known cure, but palliatives are desirable, and such correctives as talcum powder, zinc oxide, or antiseptic and astringent lotions are recommended.

### Virulent Skin Diseases

The virulent skin affections, such as eczema, impetigo, psoriasis, or syphilitic rash, frequently involve the hands, but they must be regarded as general skin diseases, and, as such, amenable only to fundamental treatment. The client must in such cases be immediately referred to a medical man. If nail-cutting is resorted to, the manicurist must take special measures to prevent any infection either to himself or to his other clients.

### Abnormal Hands

Apart from the various diseases previously mentioned, although frequently associated with them, there occur instances of abnormally proportioned hands and fingers. Small, dwarf-like hands, out of proportion to the general physical measurements of the individual, are a phenomenon not infrequently observed. In this condition the hands are not only small, but imperfect. For example, the fingers are usually out of proportion to the size of the palm. This abnormality, which is known as micromegalia, is regarded as congenital, and is incurable.

The opposite condition, namely, extra large and thick hands, is another abnormal manifestation affecting a relatively large number of people. Usually, the arms, and even the wrists, are of normal size, but the hands have developed out of all proportion to them. This condition, which is said to be due to defective glands, is known as macromegalia, and is unsightly and frequently embarrasses the individual. There is no satisfactory local treatment. So-called

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cures for large hands, such as bandages and tight gloves, are really harmful, and are to be condemned

Another abnormal condition is that known as hypertrichosis, or hairiness of the hands. When mani-

fested on the hands of a woman, it is inelegant and embarrassing. The only permanent cure is complete removal of the offending hairs by electrolysis. Depilatories should never be employed by the manicurist.

### PHYSIOLOGY OF THE NAILS

The manicurist, of course, should fully understand the nature and the structure of the human nail. Just as no bodily disease can be correctly diagnosed without a knowledge of general anatomy and physiology, so is it with regard to the hair, the scalp, and the nails. Successful diagnosis and treatment of nail troubles are impossible without a physiological knowledge of the nails. Briefly stated, the human nail must be considered, like the hair, as a modification of the epidermis or outer skin. It consists of a horny substance (similar in composition to the hair), known as keratin, formed by the transformation into horny matter of the skin cells.

The nail, for the sake of convenience, may be divided into four parts: (1) The root, or base, that portion which is embedded in the surrounding flesh; (2) The lunula, or half-moon, which shows white immediately above the base of the nail; (3) The main body, a self-explanatory term; (4) The projecting, or free, edge which extends slightly beyond the main body portion of the nail.

The sides and base of the nail are covered by the cuticle or superficial skin, which, as is well known, sometimes encroaches on to the body of the nail, in which event special treatment is rendered necessary.

The under-part of the nail rests upon the malpighian, or under-skin, which may be regarded as the matrix of the nail. The growth of the nail depends upon the equal production over the entire area of the under-part of new, horny layers provided by the malpighian. This horny substance is formed of minute cells, so that the nails must not be considered as an extraneous body, but rather as a modification of the skin.

A normal finger-nail grows at the rate of approximately  $\frac{1}{4}$  in each lunar month. The nail of the thumb, however, shows a slightly lesser rate of growth.

The age of the individual affects the thickness of the nails. As people get older the nails grow thicker and tend to be more brittle as the individual approaches senility. In adults, the free edge of the nail is thicker than the embedded portion. This fact will be understood perhaps more thoroughly when it is realized that the new layers of cells, that go towards nail growth, are deposited on the inside of the nail, so that the nail is usually thicker at the edge than at its base. This variation in thickness is a matter of great importance to the manicurist, as it necessarily affects the resistance of the nail when cutting.

In cases where the whole nail is destroyed, as a result of accident perhaps, at least four months must be allowed for a complete re-growth, the new nail coming from the malpighian layer, which has, as it were, a rudimentary nail always in readiness.

On the sides and base of the nail there grows a filmy and protective edge. This is known as the sub-ungueal fold. Normally, it is only just perceptible, but in some instances it encroaches over the surface of the nail and becomes unsightly in appearance.

If this condition is neglected, the film-edge breaks up, rises, and produces what are known as "hang-nails." These edges should never be pulled out, as this will make the part extremely sensitive, and often gives rise to septic sores. Special treatment is necessary for the removal and cure of "hang-nails," a matter that will presently receive attention when the execution of manicure is dealt with.

### DISEASES OF THE NAILS

The manicurist will encounter many abnormal conditions of the nails, fingers, and hands. It is essential, therefore, that some mention should be made of the principal and most common diseases of the nails, additional to those of the fingers and hands. In some cases it will be possible for the manicurist to successfully treat and cure these conditions. In others, the operator must be content merely to ameliorate the condition and, as far as possible, to improve the general appearance of the nails and hands. The diseases of the nails, apart from those of the skin and tissue of the fingers and the hands, which have already been dealt with, must therefore now claim our attention.

#### Hang-Nails and Dead Skin

This disease, or rather disorder, is the commonest of all the nail affections. It is estimated that more than 75 per cent of our population suffer from this ugly, and often painful, disease. On the sides of the nail there grows naturally a horny edge, known as the sub-ungueal fold. Normally, this edging is almost imperceptible, but when it encroaches over the nail the condition known as "hang-nail" is present. (See

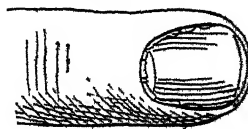


FIG 534 EXAMPLE OF HANG-NAILS

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Fig 534) It is frequently accompanied with an overgrowth of skin, additional to the sub-ungueal fold, which quickly atrophies, and is therefore known as dead skin. The hang-nails tend to rise up, and, if touched, are very painful. They should never be pulled out, as this exposes the skin and renders it extremely sensitive. The treatment for hang-nails and dead skin can be carried out by the skilled manicurist, and is explained on pages 575 and 576.

### Atrophy of the Nails

Atrophy of the nails is a most distressing disease, and usually ends in the complete destruction of the nail, which is never wholly replaced. The atrophy is unaccompanied with inflammation, the surrounding skin, as a rule, retaining its normal texture. The horny surface of the nail becomes dotted with slight pits, longitudinal lines form, and the nail striates, crumbling away in thin flakes. At the end of a period of time, which varies from months to years, the nail completely disappears, leaving just shapeless vestiges of horn here and there. These remnants are particularly irritating to the sufferer, as the edges tend to rise up and catch in the clothes, hair, etc. The cause of atrophy of the nails is said to be connected with syphilitic infection, and may be congenital.

### Arrested Development of the Nails

This disease, which may be termed a stoppage of nail development, manifests itself principally in two forms: (a) Arrested development, in which event the nails resemble pink membrane and are relatively soft, such as the nails of a new-born child. In certain cases they show one, two, or three at the most, transversal striae, and terminate in a dirty brown nail stump, which is grooved longitudinally. This phenomenon may appear on all the fingers or only on one or two. The condition usually persists throughout the lifetime of the sufferer, it is not amenable to any form of treatment, and, as such, is therefore incurable. There is usually a family history of "soft nails," and the disease is certainly to be classed as hereditary. (b) Sudden stoppage of nail growth. This is a condition frequently found, by some means or another, there is a sudden abatement of nail nutrition. The nail surface is striated with transversal furrows, wide and deep. The causes of this suddenly arrested development are varied. Sometimes it follows nervous debility, or a nervous shock. It has been observed after serious fevers, and, in women, after a troublesome confinement. Usually, the nails restart growing after a lapse of time, sometimes a period of years, but in some rare cases the stoppage is permanent. As to treatment, the bodily health must be attended to, and strengthening tonics must be taken. This, however, is a matter for

the physician, and not the manicurist, because no local treatment can be effective.

### Detachment of the Nails

This disease is a form of atrophy, in which the nail becomes almost, if not entirely, detached from its bed. The atrophy usually starts at the projecting edge of the nail and works back towards the root. The nail gradually rises, and the white free edge becomes bigger and bigger as the separation from the bed proceeds. Thin, horny flakes appear and peel off, so that the nail gradually loses its natural thickness and tends to turn up towards the edge, rendering it dangerous and unsightly. The detachment usually involves about two-thirds of the nail, the root end adhering more or less tenaciously to the flesh. In some cases the nail will retain its normal thickness and merely becomes unstuck, so to speak. This form of atrophy will affect one or more nails, and the whole ten digits may become involved in turn.

Various treatments have from time to time been suggested, but as yet no effective cure is known. Sometimes the condition will improve as the general health is built up. In any case, the manicurist is advised not to use the astringent remedies advocated by some practitioners. Much skill is needed to cut semi-detached nails.

### Ingrowing Nails

This condition is the opposite of detachment. Here we have an overgrowth of the horny nail, and a penetration of the surrounding flesh. The ingrowth of the nail is due, in most cases, to a softening of the flesh surrounding the nail. This may be the result of a burn or a wound, or chilblains. More frequently it is due to ulceration induced by pulling out "hang-nails," or some skin disease, or a neglected scratch or cut. The skin having by some means or another become soft, the nail, whilst growing, enters the flesh. The ingrowing condition is extremely painful, and often leads to septic trouble.

The treatment of ingrowing nails can be undertaken by the skilled manicurist. The offending nails should be cut with great care, the angles being allowed to project sufficiently to clear the sides, thus obviating the creation of extra "fronts" of penetration. Then between the angles and the sore flesh is placed a buffer of absorbent cotton-wool.

The soft skin should be painted daily with a solution of perchloride of iron. This treatment will harden the skin, so that the nail is resisted by it. It may be necessary to remove some of the hardened flesh in order to facilitate the correct growth of the nail. This should be effected in the manner presently to be described for general manicure.

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## Crooked Nails

This disease, onychogryphosis, is one that frequently affects people of middle age, but it is more often associated with senility. It is a hypertrophy of the nails, an irregular growth, which may take on a variety of forms. Onychogryphosis may produce a claw-like appendage curved forward, or a wedge-shaped nail bent backwards. It may also produce peculiar club-shape nails, or it may simply consist of a series of transverse grooves.

It is usually present where there exists a rheumatoid deformation of the digits, or with acute neuritis. It frequently supervenes after severe finger wounds. It is sometimes isolated, and in this form usually affects only the index finger. The isolated form is often associated with tuberculosis.

Treatment is merely ameliorative, and consists of applications of oleate of tin. The nail should be frequently cut and filed down to improve its shape.

## Concave Nails

This deformity, caelonychia, is a pitted condition of the nails in which the natural edges are raised and thickened whilst the centre is depressed, or concave. Caelonychia is regarded as a congenital disease, but it is often observed in cases of neurasthenia, and would appear to have some relationship with a neurosis. The condition is generally permanent, and no effective treatment is known.

## Conical, or Convex, Nails

This deformity is opposite to caelonychia in that the nail folds inwards, forming, in acute cases, two-thirds of a cylinder. The flesh is held as in a vice, and much pain results, there may also be inflammation and ulceration. This disease is also frequently associated with a neurosis, and may be hereditary.

There is no real treatment of conical nails except removal, which becomes necessary in some cases in order to relieve the acute pain. Usually a new nail is grown, but this, too, will invariably become deformed.

## Nail Biting

Many deformities of the nails are due to onychophagia, or biting of the nails. This disease is usually regarded as a childish habit, but it is frequently met with in adults of both sexes. The habit is sometimes, however, a symptom of a neurosis or of some obscure bodily disease. Whether merely a habit, or a sign of disease, biting the nails must be regarded as dangerous. It may give rise to septic conditions of the mouth, and teeth. In any event, it invariably results in nail deformity, especially at the edges.

In children, the habit may be checked by applying a bitter-tasting preparation, such as a decoction of quassia chips, to the finger-tips. The habit thus becomes "nasty" to the child, who may, in consequence, cease to repeat the biting. In cases where the habit is inveterate, special attention should be given to the general health.

## TOOLS FOR MANICURE

The manicure parlour, or cubicle, should be as clean and as well lighted as an operating theatre. It is important that absolutely hygienic conditions should prevail. Cheerfulness and comfort should also be aimed at; although operations of a minor surgical nature will have to be performed, it is unnecessary to make the apartment fearsome to the client.

## The Hands of the Operator

It is essential that the hands of the operator be scrupulously clean and nicely manicured. Nothing looks worse than hands badly stained or marked. The dictum of "Physician heal thyself" is particularly appropriate to all branches of hairdressing and beauty culture.

In a busy establishment it is inevitable that the hands will sometimes be stained, perhaps with henna, silver, or other dyes, iodine, or ink. These stains must be removed before attempting the practice of manicure.

Ordinarily, the hands should be well washed in soap and warm water, rubbed with pumice-stone and rinsed (for antiseptic reasons) in 90 per cent alcohol. Should the hands be stained with iodine, use ammonia

or sodium hyposulphite for their removal. If the hands are stained by henna, use a solution of alum, if stained by nitrate of silver, use potassium iodide, if marked by ink, use oxalic or acetic acid. Nicotine stains can usually be removed by means of pumice-stone. An operator suffering from eczema or dermatitis of the hands should on no account attempt to practise manicure.

## The Manicure Table

The manicure table should be carefully chosen. It should be of the proper height and width, and should stand firm. It should be so placed as to give full and free movement to the operator. It should be well lighted by means of a special electric bracket fixed to the table. A good light is half the battle. It is desirable to reserve a place for a small electric heater, which is extremely handy for heating the water necessary in nail treatments.

The manicure chair should be comfortable and easy, yet appropriate for the operation, and should enable the client to rest his, or her, hand, forearm, and elbow on the table without discomfort. A small down



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cushion is necessary, and should be placed in a suitable position in the middle of the table. The chair or table (or both) should be fitted with brackets for the accommodation of hand-bowls.

### The Manicure Roll and Instrument

The instruments required for the practice of successful manicure are many and varied. The principal tools may be contained in a leather case, or roll, or, better still, may be stored in a suitable and antiseptic cabinet.

The steel implements should be of the best quality and mounted in ivory or some hard wood such as ebony, although for sterilization purposes, all-metal tools are the best. The manicurist will require the following principal tools.

**Nail Clippers.** Nail clippers have, during the last few years, almost completely superseded scissors. The cutting blades of these clippers are specially shaped to the contour of normal nails, and are, therefore, less liable to damage them. The blades, of course, should be always kept sharp.

**Nail Files.** Several nail files are required. For hard nails a half-fine, steel, rigid file is best. For delicate or brittle nails a flexible file is recommended. A long triple-cut nail file should also be included.

**Corn Scraper.** Some manicurists include this instrument as being particularly effective for thinning the nails, and removing hard skin.

**Hang-nail Clippers.** These are very necessary and are similar in construction to nail clippers, except that the blades are convex instead of concave—a particularly useful tool for dealing with hang-nails.

**Nail Scissors.** It is necessary to include a pair of curved cuticle scissors and a pair of straight nail-cutting scissors. The uses of these are manifold.

**Cuticle Knife.** A well-shaped cuticle knife is a useful adjunct, and one particularly effective for trimming back those portions of the cuticle which encroach too far on the nail.

**Epilation Pliers.** These are used in manicuring to remove particles of the cuticle already cut but which still adhere.

**Cuticle Pusher.** This tool is used to push back the cuticle, and can be procured in either wood, ivory, bone, or metal. Those tipped with hoof-shaped rubber ends are, however, less damaging to the cuticle.

**Orange Sticks.** These sticks are much used in manicure for pushing back the cuticle and cleaning the nails. In the form of hoof-ends (hoof-shaped and tipped with rubbers), orange sticks can usefully be employed instead of cuticle pushers.

**Buffers or Polishers.** At least two large-size polishers are needed. Those models made with replaceable leather surfaces are recommended.

**Accessories and Medicaments.** In addition to the principal instruments described above a number of

accessories are necessary. The following list will suffice for the general practice of manicure—

A small brush (tooth-brush pattern) for applying paste, etc.

A good supply of emery boards, for finishing off after filing.

A small pumice-stone (tapered at both ends) for thinning and generally finishing off.

Small pieces of chamois leather, for applying paste, powder, etc.

A supply of cotton-wool, for various uses, including the sterilization of wounds, etc.

A magnifying glass, to enable better examination of nail defects or lesions in the flesh.

Two or three aluminium or nickel-plated bowls, to use for soaking the hands and nails, etc., and for special medicated baths.

A spare manicure cushion for use in special cases.

An ample supply of small hand towels.

A box of camel-hair brushes.

A good stock of cuticle cream, cleansing and antiseptic fluids, liquid nail colouring, nail polish (paste and powder), nail varnish, whitening paste, skin lotion (astringent and massage), and vanishing and cleansing creams.

A supply of 90 per cent alcohol (for cleaning off old varnish or other stains from the hands and the nails).

Some tincture of iodine for wounds.

A supply of pots (screw tops) for the various creams, etc., and a range of glass-stoppered bottles for the more volatile liquids.

(For details of other manicure products see pages 572 to 573.)

It is important that all instruments and supplies should be kept handy so as to obviate the necessity of leaving the client during the operation.

All instruments should be thoroughly cleaned and sterilized immediately after use. Nothing is so distasteful, even disgusting, for the client, as the sight of remnants of nails and flesh adhering to the various instruments left over from a previous operation. Moreover, such neglect is a menace to health and derogatory to the profession. The student is referred to Section XIX, Hygiene and Sanitation, for full details of the theory and practice of sterilization, but it may be mentioned in passing that every manicure parlour should be fitted with a conveniently placed and efficient sterilizer.

Failing the provision of a sterilizer, each instrument should be plunged immediately after use into an antiseptic solution. A strong solution of formaldehyde (3 oz. to 2 qt. of water), or a triple alcoholic solution composed of equal parts of chloroform, ether, and pure alcohol will be found particularly effective for such purpose. The triple mixture is highly inflammable, and should be kept away from naked flames.



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## PREPARATIONS USED IN MANICURE

In addition to the instruments and general paraphernalia required by the manicurist, there are a number of chemical and other compounds which are indispensable to the art and practice of manicure. A good stock of nail powders, polishes, creams, varnishes, enamels, etc., is essential. The enterprising and busy manicurist will find it more economical to manufacture quantities of the various compounds required than to purchase ready-made preparations. Special preparations can be made up to suit individual needs, a procedure which commends itself to clients, who will feel particular satisfaction in being especially studied and catered for. By means of the following formulae and directions for use, the manicurist will, therefore, be able to provide the necessary preparations.

### Cleansing Lotions and Mordants

The purpose of simple cleansing lotions is for the removal of stains, old varnish, etc.

The use of mordants, which may be acid or alkali, in the practice of manicure is important. The effect of a weak mordant is mildly corrosive, that is to say, it is capable of cleaning the nail surface, or, if used sufficiently strong, will wear away and destroy superfluous cuticular and other extraneous growths around the nail.

Simple cleansing lotions may consist of solutions of—

(a) Alcohol (90 per cent)

(b) Peroxide of hydrogen (10 vols)

(c) Oxalic acid (65 gr dissolved in 4 oz of toilet Cologne)

The appearance of these lotions may be improved by adding a trace of aniline dye. Pretty colours are harmless enough, but they will add to the beauty of the parlour.

A particularly effective cleansing compound may be made up as follows—

Tincture of myrrh	2 dr
Tartaric acid	2 "
Toilet Cologne	4 "
Distilled water	6 oz

(To be applied by means of cotton-wool)

The more powerful mordants used for destroying hang-nails, etc., are—

(a) Peroxide of hydrogen (20 vols)

(b) Soda saccharati (5 gr, mixed with 2 c.c. of glycerine to 47 c.c. of distilled water, is recommended as particularly effective, but it must be used with care)

(c) Oxalate of potash (2 gr. to 47 c.c. of distilled water will be found quite effective)

The above preparations are best applied by means of an orange stick, the end of which is first covered with cotton-wool, dipped into the solution, and then rubbed on to that portion of the skin which calls for removal. The nails must be bathed in warm water

after the mordant treatment has been effected and before the nail-shaping and polishing is proceeded with.

### Polishes, Powder, Crayons, Paste and Cream

Polishing the nails involves not merely shining them by means of the buffers, it comprises a knowledge of the various forms of ingredients of the mediums used. Nail polishes take the form of paste, cream, crayons, tablets, and powder. Substantially, however, the friction basis is the same, the variations being chiefly in consistency and style of packing.

### Powders

The best quality powders are based upon pulverized dioxide of tin ( $\text{SnO}_2$ ). The cheaper powders are based upon pulverized pumice-stone or fine putty powder. The following formulae will be found most satisfactory.

Nail powder—

(a) Dioxide of tin	12 dr
Carminc, No 40	1 "
Neroli oil	8 drops
Rose oil	6 "

The whole mixture must be worked into a fine powder.

(b) Pulverized pumice-stone	10 gr.
Pulverized stannic acid	20 "
Auvergne earth	20 "
Tripoli powder	7 "
Carminc No 40	3 "
Rose geranium oil to perfume	

The pulverization of the gritty elements in the above must be exceedingly fine.

(c) Fine putty powder	12 dr
Carminc No 40	20 gr
Rose or rose geranium oil to perfume	

### Pastes

A good nail paste can be made by simply incorporating either dioxide of tin, pumice-stone powder, or/and pulverized stannic acid in a suitable greasy base. A combination of two-thirds benzoated lard and one-third white wax makes a satisfactory base. The whole mixture should be warmed, well mixed together, coloured, and perfumed as desired, and run into glass or porcelain containers. The following alternative formula for nail paste is favoured by many manicurists—

Stannous oxide	10 dr
Talc	10 "
Powdered tragacanth	5 gr.
Glycerine	2 dr.
Rose oil	6 drops
Rose water, sufficient to obtain the correct consistency of the paste	
Carminc solution (A trace of this is required to give a pink tint)	

The above ingredients should be thoroughly ground into an even paste.

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### Crayons and Tablets

Polish in crayon or tablet form, sometimes termed "rubis" and "nail-bricks," consists simply of hardened paste. The extra hardness is produced by modifying the proportions of the lard and the wax, that is to say, by decreasing the amount of the softer substances, or by replacing the lard with cocoa-butter. Minute proportions of beeswax and resin are sometimes included, but these tend to render the tablet too sticky.

### Nail Creams

There are two forms of nail cream, i.e. polishing cream and cuticle cream. The polishing cream may embody the same ingredients as the paste above referred to, except that a generous proportion of soft paraffin is included which has the effect of turning the preparation into a cream.

The following formula, however, will be found less gritty than those in which pumice-stone is included, and has, in addition to being a polish, certain curative properties—

#### Double Cream

Spermaceti	25 gr
White wax	25 "
Soft paraffin	1 oz
Eosine rouge	10 gr

The spermaceti, wax and paraffin should be gently melted together. The eosine rouge is then dissolved in a small but sufficient quantity of alcohol, and poured into the melted ingredients, the mixture being stirred until it is cool. Additional alcohol may be added if the cream is too stiff. Suitable perfume may also be added if desired.

### Cuticle Cream

The following formula is recommended as an effective cuticle softener and for use in the treatment of "hang-nails"—

White petrolatum	4 oz
Powdered Castile soap	5 dr

These ingredients should be well mixed together and a trace of rose oil added as a perfume.

### Nail Varnishes and Enamels

Nail varnishes are frequently employed, and should be applied after the polishing process is completed. These varnishes range from simple wax applications to the resinous, and quickly drying, varnishes proper. Nail varnish is not, however, very popular with manicurists, principally for the reason that it gives

an artificial appearance to the nails. Very few of these varnishes are durable, lasting less than two days, and, furthermore, they are not resistant to soap and water. The resinous varnishes are usually based upon benzoin suitably coloured.

A good wax varnish can be made by a mixture of 20 dr of chloroform and 2 dr of paraffin wax. A little of this varnish applied to the nails and well buffered will greatly enhance their brilliance.

### Enamels

Nail enamels are more durable than the varnishes, and for that reason are to be preferred, although from the manicurist's point of view they last too long. There is a considerable demand for enamelling, and it is usual to make an appropriately heavy charge for this process, so that the practice may be said to be condoned.

Nail enamel is a form of collodion insoluble in water, and it is easy to apply and exceptionally tenacious. If properly prepared and kept well corked, it will not easily chip off after use. It gives a smooth and beautiful appearance to the nails.

The collodion is obtained by a slow, cold dissolution of celluloid in a suitable solvent. The following formula is comparatively cheap, and produces a good enamel—

White celluloid	8 gr
Acetone	27 "
Sulphuric ether	27 "
Methylated alcohol	55 c c
Eosine rouge	A trace

It must be remembered that the principal ingredients are inflammable, and, unless tightly corked, will evaporate. Enamel can be removed from the nails by means of acetone, ether, or amyl-acetate.

### Nail Tints

Tinting the nails is fashionable nowadays, and the manicurist is frequently called upon to give a rose or maybe an orange-coloured tint to a client's nails. Indeed, there is now a vogue for highly coloured nails in such tints as blue, violet, green, gold, silver, etc., the colour is chosen to harmonize with the shade of evening dress being worn. Great care, however, must be taken not to overdo the tone or colour, or to obliterate the "half moon," lest the effect be rendered ludicrous.

Colourings for the nails are usually prepared in two forms, paste and liquid, but, as far as the paste form is concerned, it is considered unsatisfactory in use and not durable. Experienced manicurists have, therefore, discarded paste preparations for tinting, employing now only reliable liquid tints.

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By means of liquid nail tints the colour can be modified at discretion, and those portions of the nails not requiring treatment can easily be left undone. Moreover, liquid preparations are capable of dilution for pale tints or in special cases.

Eosinate of soda, or of potash, is the colour base usually employed by manufacturers to produce satisfactory tints. A very good formula for producing a red similar to that of the cheeks and lips is as follows—

Carmine No. 40	10 gr
Alcohol (25%)	100 "

(Add a trace of perfume if desired.)

For producing a brighter tone, known as orange yellow red, the following formula may be employed—

Eosinate of potash	5 gr
Gumlac dye	100 "
Ionone	1 "
Perfume	1 trace

Aniline dyes, mixed with suitable solvents, may also be used as a basis to produce the large range of tints demanded by the modern vogue for fancy nails.

Should the nail tints tend to come off easily when washing the hands, it indicates the need for a fixative. The colour can be fixed, by applying, when the tint is dry on the nail, a lotion made up as follows—

Carbonate of soda	1 gr
Distilled water	50 gr

## PRACTICE OR EXECUTION OF MANICURE

Having dealt with the requirements of the manicure parlour and indicated what should be the minimum knowledge of the manicurist in respect to the anatomy, physiology, and pathology of the hands and nails, the actual practice or execution of manicure must now be described.

The operator must possess skill and tact, and the client must be given a feeling of ease and confidence and allowed to settle down in comfort, so that the operation is accomplished with a minimum of fatigue. The time usually allowed for a manicure, without complications, is from thirty to forty minutes.

The correct position in which the client should be seated is exactly opposite the operator. The client's hand and forearm must rest comfortably upon the table, and the hand to be manicured is laid upon the cushion, which is covered with a clean towel.

### Nail Shapes

The operator should first examine both hands of the client, and, having noted their size, shape, and general condition, will inquire as to the treatment wished for, and, where necessary, suggest a more suitable, and perhaps a more radical, course of action. The client should be tactfully informed as to the need for cuticular and other extra treatments. Suggestions as to the correct contour of the nails should be made in those cases where the previous cutting has been inappropriate to the shape of the client's fingers.

There are three correct shapes, each suitable according to the variations in the hands and fingers, namely, *pointed*, *almond*, and *round* (as shown in Fig 535). Sometimes eccentric shapes are requested, such as, for example, the rose-leaf and pen-nib modes, but these are extravagances and are not to be encouraged.

The almond-shaped nail is the most fashionable, and is sufficiently pointed to give the desired elegance. Pointed nails should be advised only in those cases

where the client's fingers require a tapered effect, in order to counteract short, fat, and stodgy digits. Round-shape nails are not so elegant, but may be regarded as practical for clients engaged in occupations

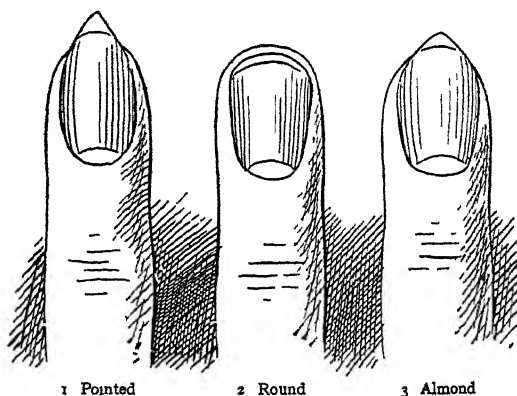


FIG 535 NAIL SHAPES

where a pointed nail would easily become broken or would otherwise be inconvenient. Many male clients prefer a rounded nail.

### Nail Cutting

Having ascertained the client's particular wishes the operation is commenced by cutting and shaping the nails. Cutting should not be resorted to except where the nails have to be considerably altered in shape, or in those cases where they have to be considerably shortened. The nails of most clients can be filed into shape, but, when cut, they must be filed afterwards in order to give a good finish.

Nail clippers should be used wherever possible, but, if scissors are employed, it will be necessary to soak the nails for several minutes in soapy tepid water and then to dry them before cutting. Soaking is sometimes necessary, even when clippers are to be used.

## MANICURE

especially in cases where the nails are extremely hard and horny in substance, or where they are exceptionally brittle

The *left hand* is *always* taken first, the manicurist taking the client's finger between the thumb and first finger of his left hand. The operator's hand should be enveloped in a small hand towel. Not only is it considered bad taste to grip the client's fingers with the bare hands, it is an hygienic and necessary measure to use a towel, and one which is appreciated by the discerning client.

The manicure is commenced with the little finger and proceeds finger by finger towards the thumb, which is taken last. The manicurist works with the right elbow resting lightly upon the table, a position which gives strength to the cutting and saves fatigue. The free edge of the nail is first cut down to the desired length, care being taken to place the clipper so that the proper contour is obtained. Follow the correct contour, making each clip a clean cut. Tearing or snatching must be avoided lest the shape be spoiled or the fingers of the client be given a nasty pull.

The corners of the nails must receive special attention, as acute angles or dangerous points must be avoided. It is inadvisable to *cut* the nails down fully to the desired length, a margin should be left which is subsequently taken off by means of the file.

### Nail Filing

Filing the nails is a process involving much care and skill on the part of the operator. As to the file used, manicurists have their various preferences, but it is advisable to use a good quality all-metal file, slightly flexible.

The manicurist takes the fingers in the same order and in the same way as for cutting. The file must be firmly held and placed at first almost perpendicular to the edge of the nail. The grain of the nail is of great importance in filing, and to avoid scaling the nail or giving it a rough edge, and also for correct shaping, the nail must always be filed *from the edges towards the centre*. The file must not be worked backwards and forwards, but always pushed towards the centre. If the file is used backward and forward, in the manner sometimes employed for filing down metals, the client will experience a sensation as if "her teeth were on edge."

The contour of the nail having been sufficiently filed down, the edges are lightly bevelled off. This is effected by slightly varying the angle of the file, care always being taken to avoid scraping the skin at the finger tips. The nail is finished off by the application of a No. 00 emery board.

It is generally necessary to soak the nails in tepid, soapy water prior to the filing process. The nails to be

filed are soaked in readiness for treatment, whilst those of the other hand are being done. If the nails are grooved, or striated, it is advisable, prior to soaking, to rub them down with a fairly coarse emery board.

### Treating the Cuticle

The cutting and filing having been accomplished, it is necessary to treat the cuticle. If the client has well-kept nails, it is necessary to employ only the cuticle pusher, but on hands badly neglected, the conditions known as dead skin and hang-nails will invariably be present in some degree, and a more detailed treatment becomes necessary.

The hands must be soaked in a warm, soapy solution for at least five minutes. Where hang-nails are in evidence it may be necessary to extend the soaking to ten or even fifteen minutes.

The left hand having been soaked, it is taken out and wiped, and, in those cases where simple cuticular treatment only is needed, the pusher is employed and the cuticle gently pressed back into position. The right hand is similarly treated, and the nails are ready for polishing.

### Removing Cuticles and Hang-Nails

In those cases where the cuticle or hang-nails have to be removed, the cuticle knife or lifter must be employed. With this instrument the encroaching filmy edge is gently raised from the surface of the nail. The lifter should be lightly but firmly held, the point of it being inserted under the film, and its movement following the round of the nail until sufficient film is raised. The cuticle-pusher should then be used to finish the film so that it can be easily cut. The nail clippers, or scissors if preferred, are then taken and the film cut off.

If the film has been properly lifted, the cutting will be easily done, care always being taken not to pull, or else bleeding will result and probably cause the client no little pain. Should a cut or a tear accidentally occur, an application of peroxide of hydrogen is advised.

For the removal of hang-nails, a piece of cotton-wool saturated with an appropriate mordant (as previously indicated) is wrapped round an orange stick, which is carefully pressed on the parts requiring removal.

Both hands having been treated, they are again placed in the soap solution, and after a few minutes thoroughly dried. If the fingers tend to soreness, an application of white petroleum jelly is recommended.

The free edge of the nail should be cleaned, an orange stick being used for this purpose. In order to render this part extra white, as is so often desired by the client, the use of a bleaching agent is sometimes

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necessary Peroxide of hydrogen or hydrochloric acid may be used for this purpose. A small piece of cotton-wool moistened with a weak solution of either of these agents should be inserted under the free edge and gently moved along by means of an orange stick.

Hard or dead skin or calluses should be removed or

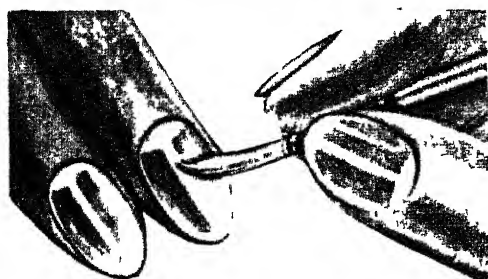


FIG 536 APPLYING NAIL POLISH OR VARNISH

pared down, a corn-scraper or pumice-stone being used, according to the hardness and extent of the disfigurement.

### Polishing the Nails

The foregoing phases of the manicure treatment having been completed, the nails will require polishing and perhaps colouring. The natural tint of the nails is a pale rose, with the half-moon, or lunula showing at the base of the nail, and the free edge almost a milk white. The nail surface should shine naturally, and this brilliance, which may have become impaired, or have lost its tone during the treatment, can be restored by means of a polish properly applied. Whether the polish is produced by means of a powder, paste, or brick, the technique is practically the same in all cases. Sometimes paste and colour combined are used, but this form is not popular. The paste or powder is first applied to the surface of the nail and worked well in, the operator using his index finger, which is first covered with linen or chamois leather, for this purpose. The polisher, or buffer, is then used dry, a rigorous backward and forward movement being employed, and the curve of the nail followed from right to left, and so on until the whole surface is well

polished. Care must be taken, however, to avoid striking or rubbing the surrounding skin. Then with an orange stick, or a camel-hair brush, the superfluous powder or polish is removed from around the edges. Alternatively, the client's fingers may be dipped into warm, soapy water, and the polisher afterwards applied to give the final brilliance.

### Varnishing the Nails

Frequently, clients desire a coloured nail varnish to be applied. This is advisable in cases where the nail surface prevents a good polish or where the natural colour is exceptionally pale. It is to be feared, however, that many favour the practice solely on the grounds of fashion.

Nail varnish may be obtained, neutral or coloured, but the result is enhanced if a lightly coloured preparation is used. The varnish should be applied thinly and evenly by means of a camel-hair brush, commencing each stroke at the lunula and finishing just short of the free edge of the nail. A few minutes should be allowed for the varnish to dry, when, if necessary, a second coat may be applied. It is unnecessary to use a polish either before or after the application of the varnish, the latter giving a sufficient brilliance of surface. Repeated washing of the hands, however, will destroy the gloss, and in time the varnish will wear off.

### Enamelling the Nails

Most often to-day, clients desire their nails to be enamelled. Nail enamels, like all enamels, are more durable in wear and give a perfect gloss to the surface. The enamel is applied to the nail by means of a soft brush. The first application must be thinly made, but it must be sufficient to cover the entire surface. After allowing several minutes for the first coat to dry a second application is made. When once the enamel has properly set the hands can be washed repeatedly without any injury to its surface or brilliance. It is necessary to remove completely from the nail old varnish or enamel before any fresh applications are made, the solvents required having been indicated earlier in this section.

## SECTION XIX

### HYGIENE AND SANITATION

THE art and craft of hairdressing depends primarily, for its successful practice, upon efficiently trained operatives. The hairdresser who is content to blunder along without organization in his business, with lack of expert control and direction, with obsolete ideas and obsolescent machinery, and with a staff of anything less than that of the highest standard, will inevitably be outdistanced by his more progressive rivals. Success in business depends upon keeping abreast of the times. Failure will very soon overtake the hairdresser who lags behind.

Speaking in terms of finance, the inefficiency of a tradesman is registered in a diminishing bank balance and perhaps a bad crash. For the hairdresser, however, inefficiency affects not only his bank balance, but the health of the community. Not only must the progressive hairdresser be competent in all branches of

his art, but his business must be run on hygienic and sanitary lines. Owing to the peculiar nature of his calling, the fact that he is working, like the doctor and the dentist, in intimate contact with his clients, renders him particularly liable to the influences of disease. Influences, which may seriously affect him as an individual, endanger his health and livelihood, but, in addition, because of the many who daily pass through his hands, the business of the hairdresser becomes a matter of *public health*. That the hairdresser, in his own interest and that of the general community, should strictly observe the principles of hygiene and sanitation is obvious. The present section is, therefore, devoted to a consideration of this most important problem. It is imperative that the hairdresser fully understand the dangers in his profession, both to himself and to his fellows.

### TRADE INFECTIONS TO BE GUARDED AGAINST

The question of personal health must always loom large in the mind of the individual, especially when a particular calling predisposes one to the onslaught of certain diseases. The practice of hairdressing, once regarded as prejudicial to health, has definitely, if slowly, risen to a position which is free from uneasy suspicion. This improvement is due to the fact that modern salons are usually larger, better lit, and more elaborately fitted and provided with adequate ventilation. Operatives work shorter hours and recruits to the craft are drawn from a better social and educational grade than in former days.

The old style of barber's shop considered prejudicial to good health is giving place to well-appointed, airy salons with staff rooms. More leisure time and increased facilities for sport and recreation have contributed to the general physical well-being of the average hairdresser.

The hairdressing craft can no longer be regarded as unhealthy. There is, however, in the practice of hairdressing a danger that is shared in common with the doctor and the dentist in their respective professions. The close proximity of the doctor, the dentist and the hairdresser to their clients affords a peculiar opportunity of conveying infection. A large number of people visit the doctor and dentist but the hairdresser usually deals with an even larger number. Apart from the more or less general maladies, some of which may be infectious, there is one disease closely associated with the hairdressing craft, namely

Sycosis ("Barber's Rash") and another directly attributable to the practice of the craft, namely dermatitis. Syphilis, once an occupational hazard, is now happily rare so far as the hairdresser is concerned, but will nevertheless be considered in some detail later.

#### Barber's Rash—As Affecting the Hairdresser

Sycosis usually starts spontaneously in an individual, not necessarily of unclean habits, who for reasons not yet understood by doctors become unusually sensitive to a certain type of bacterium (*staphylococcus*) normally found in most healthy skins. A small pustule, cut in shaving, contaminates the razor edge and the organism is thus carried into the next microscopic surface cut which is the normal event in shaving. In the healthy person this organism is quickly destroyed by the normal defence mechanisms, but in the afflicted patient this is not the case, and a fresh pustule develops. The resulting infection quickly spreads into the hair roots and associated structures and the fully developed condition ensues. This, as most barbers know, takes the form of a patchy pustular rash especially involving the hair root. Once the condition is fully developed the organisms often gain in virulence and become infectious to other people as well as the original patient. It is therefore essential to guard against this possibility, which may exist even while the condition is young and not fully recognizable. There is only one



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safeguard against an accusation of having spread this disease to a client, and that is *prevention*. Scrupulous cleanliness must *always* be observed and all instruments must be sterilized after their use on *every* client. Otherwise a "foul shave" action in the courts may result because the client has contracted sycosis, and the barber is blamed. Whilst the condition nowadays often responds to penicillin or sulphonamides, the hairdresser should resist every temptation to pass this advice on to his client. There are many people to-day who have access to small quantities of these drugs, which if taken without medical advice may only induce resistance in the organism and render the patient untreatable by the doctor. The best possible procedure from the point of view, both of the hairdresser and the client, is to refer him straight to the doctor or skin hospital—unshaven.

If the hairdresser does become involved in court proceedings, the finest defence is cleanliness, hence the need for scientific methods of sterilization, a full explanation of which will be given in a later part of the present section.

It is extremely possible, however, for the hairdresser to become infected, an occasional client may be a self-shaver, and may infect the operative. On no account should a person suffering from barber's rash be shaved by the hairdresser. In cases where any disorder of the beard is suspected, special brushes and tools should be used, and these must immediately be sterilized. Paper towels only should be employed in such cases, and should be burned immediately after use.

### Barber's Rash—as Affecting the Client

The client has, of course, every right to expect the hairdresser to observe cleanliness. Hygiene and sanitation must be studied, both for the sake of the client and the operator. A hairdresser unfortunate enough to be sued for damages in the courts may not be to blame himself for the alleged "foul shave", it may be due to the carelessness of an employee or he may be the victim of a dirty confrère "up the street" or the victim of an unscrupulous client on the look-out for cash, a form of blackmail maybe.

In any case the hairdresser must always remember that the majority of clients expect, and are right in so expecting, that they will not be endangered by visiting his establishment.

### Dermatitis—as Affecting the Hairdresser

Operatives in a variety of trades suffer from different forms of skin trouble, known as occupational dermatoses. Many trades have their "occupational diseases," said to arise because of the nature of the particular occupation.

These occupational diseases are now becoming better understood, and many are fast becoming

legendary, for instance "painter's colic" (chronic lead poisoning), "sweep's cancer" (chronic coal-tar irritation), "housemaid's knee" (inflammation of the knee pad), "potter's asthma" (one trade example of silicosis, usually associated in the public mind with anthracite coal-mining), and so on.

"Dermatitis" is in essence a non-infectious sequel to irritation of the skin, the irritant usually being a chemical. It manifests itself in different ways, from a slight itching and redness to raw weeping areas which may spread widely beyond the area originally involved. Sometimes dermatitis is slow to appear in the first instance, but once developed recurs on the slightest contact with the exciting substance and so may necessitate a change of occupation. The following examples indicate some of the trades in which dermatitis is met—

*Bakers*, especially hand-mixers, were at one time frequently afflicted with dermatitis. The handling of dough with the arms and hands bare seemed to bring on an attack in spite of all available precautions. Modern research makes it clear that chemical "improvers" used in the flour are mainly responsible for setting up baker's dermatitis, which was aggravated by the constant immersion of the hands and arms in the warm damp dough.

*Soap Packers, Laundry Workers and Charwomen*, frequently contract dermatitis, due to the strong alkalis used in the manufacture of soap.

*Herring Packers* suffer from a form of dermatitis induced by the action of the strong brine in which the fish are packed.

*French Polishers* are prone to a dermatitis induced by the degreasing and other irritating fluids they use.

*Hairdresser's and Barber's dermatitis* so frequently affects operators in the hairdressing Craft that, unfortunately, it must be regarded as definitely a "trade" disease. From the hairdresser's point of view the matter is particularly serious, for from the very nature of his trouble he may be precluded thereafter from following his calling. His disease may become a menace to his business, causing loss of exacting clients, but in any event, he will find such affliction a serious embarrassment to his livelihood.

Before passing on to some of the causes of dermatitis in the hairdressing Craft, it is necessary to indicate that the general health of the individual must be the first consideration in a study of this matter. Furthermore, physical idiosyncrasies have to be taken into account, certain persons, otherwise healthy, manifest a curious predisposition to skin sensitivity.

Whilst the fundamental, or original, cause of dermatitis may be inherent in the individual, there are contributory causes which have to be taken into consideration. It can be asserted with confidence that

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the use of certain deleterious compounds in hair-dressing practice is responsible for the majority of cases of dermatitis

Dermatitis is most frequently met with among operatives engaged in busy gentlemen's salons, and is probably due to the continual use of inferior shampoo lotions. The so-called dry shampoo wash, or spirit lotion, is the common offender in this respect. There are many dry shampoo lotions on the market in which the industrial spirit contains pyridine in addition to wood naphtha.

The degreasing effect for which these shampoos are used may not be harmful to the client who comes in contact with them but a few times a year, but the effect is disastrous on the skin of the hairdresser who uses them many times a day. Risk of dermatitis from this cause can be minimized by rubbing "Vaseline" or olive oil into the hands at lunch time and before going home at night, and can, of course, be prevented altogether by wearing rubber gloves whilst administering these shampoos.

Carbon tetrachloride, frequently used in shampoo lotions and hair dye preparations, is another substance likely to set up a dermatitis for the same reason, and should be used only with extreme care. Various coal tar shampoo washes tend to irritate certain skins, and their use is to be deprecated, except in cases where the skin is obviously healthy.

The over use of caustic soda in shampoo washes must be guarded against lest an alkali dermatitis result. The use of petrol as a hair cleanser is to be condemned, not only because of its inflammability, but because it is a powerful irritant to most skins.

Spirits of ammonia, used in bleaching and in hair tonics, if employed too strong, will induce a dermatitis. Tannic acid, much employed in hair dye preparations, must also be used with care, as frequently cases of dermatitis have been traced to its lavish use. Cantharides, a popular scalp stimulant, has also been known to set up a mild dermatitis. Para-phenylenediamine, nowadays extensively used in the manufacture of hair dye preparations, is, in particular, a most potent cause of dermatitis, and its use is to be deprecated. Sensitivity to para-phenylenediamine is unpredictable, and by no means uncommon and has led to successful actions by clients. The reader is referred to Section VIII (pages 364 to 366), for details of hair dye poisoning caused by para dyes.

The seriousness of dermatitis to the operator will need no further emphasis, once the disease has been contracted it is often difficult to eradicate. The hairdresser cannot easily renounce his calling simply because of this specific trade infection. Therefore, prevention is better than cure. Certain preventive measures are strongly recommended, and should be employed on all occasions. Immediately after the use

of dry, or spirit, shampoo lotions, the operator should always rinse his hands in cold or tepid water and is advised to rub in "Vaseline" or oil. Good quality lotions should always be employed, to incur danger by the use of cheap and nasty preparations is false economy. When using tannic acid, para-phenylenediamine, or any other liquid hair dye, the operator should always wear rubber gloves.

Despite precautions, usually owing to some personal idiosyncrasy, some operators will find that certain preparations set up irritation. In all such cases the use of the suspected lotion must be carefully avoided. The slightest symptom must be heeded. Many of the trade preparations employed in hair-dressing tend, when used, to deprive the skin of its natural oil, thus Nature's armour against irritation is removed. Operators who possess particularly dry skins, or who may be otherwise predisposed to dermatitis would do well to rub in oil frequently.

Where such substances are used too frequently for simple protective measures to be taken, the hairdresser may prefer to use one of the "barrier creams" now developed for workers in other industries. The selection of constituents for these creams appropriate to counteract the effects of the harmful substances handled has reached a high level of efficiency, and the manufacturers are always willing to compound, from their own experience, a cream suitable to protect the skin against the substances handled in any particular craft or trade.

### Dermatitis—as Affecting the Client

It will be obvious to the reader that the danger of contracting dermatitis, to the client, is as great as that confronting the operator. The client, of course, may sue the hairdresser because of a dermatitis contracted at his establishment. Great care must be taken for the client's sake in the use of any of the washes, lotions, or hair dyes above referred to.

The client may possibly have a predisposition to dermatitis, and in those cases where there is manifested the slightest symptom of any skin disease the hairdresser should refuse to proceed with the operation.

The use of para-phenylenediamine may be followed, in the absence of more serious developments, by a slight touch of dermatitis. In such cases immediate treatment should be suggested to the client, because the dangers of para are not only immediate, but may be remote—that is to say, after the lapse of some weeks a simple dermatitis may develop into septic poisoning.

The pathological idiosyncrasies of regular clients are easily observed, and the operator will soon learn what should be avoided in relation to a client so far as particular lotions, washes, and dyes are concerned. Common sense, coupled with the complete sterilization of all implements, is the hairdresser's best defence.

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Needless to say, an operative with an infected hand should not be allowed to shave or wash the hair of a client, for the risk of infecting him is great

### Syphilis—as Affecting the Hairdresser

While it is all too easy to acquire a quite unreasonable fear of this disease from reading about it, the hairdresser does well to appreciate some elementary facts. To-day, treatments with arsenical injections and penicillin produce a very high cure rate, if the course of treatment is completed, and the patient ceases to be infectious to others quite early in the treatment. Infectiousness arises mainly through open sores at the third stage which are rarely seen nowadays, but in the early invasive first stage the saliva and flow may both be highly infectious. The organism responsible, the spirochæte, is fortunately very delicate and easily killed by mild antiseptics, heat or even by drying. Infection then must be immediate if the spirochæte is to live, and so the necessary precautions will be obvious. Never let a client talk directly into your face at close range lest he spit into your mouth or nose, clean your instruments with antiseptic or by boiling if ever you draw blood, use fresh towels for each client. This will protect you from an infected client and protect a healthy client from a previous infected client. Naturally if you have cause to suspect that you are yourself infected, you owe it to your professional standing immediately to seek treatment from a doctor, and to ask him when it is safe for you to resume the practice of your craft.

Scrupulous cleanliness and complete sterilization of all implements constitute the surest guard and safest defence against syphilitic infection. A reference to the appendix<sup>1</sup> at the end of the present section will instruct the reader in certain symptoms of syphilis and other diseases indicated in relation to hair and scalp troubles.

### Syphilis—as Affecting the Client

The seriousness of this question as affecting the client should already be obvious to the hairdresser. The contraction of syphilis at a hairdresser's establishment by a healthy client may possibly involve the hairdresser in expensive litigation and perhaps heavy damages. In any event, a hairdresser sued for damages, even if he successfully defended the case, would suffer a great loss in clientele because of the unpleasant nature of the charge made. On the other hand, should the hairdresser lose the case, not only would he suffer heavy court damages, but he would find his business completely ruined and his reputation sullied for many years.

Moreover, although the sensible hairdresser insures himself against what are termed hair dye risks, hair-waving risks, and foul shaves, he is unable to cover himself by such means so far as syphilitic risks are concerned. The only insurance, *and the best*, is prevention, as far as is humanly and scientifically possible, by means of complete sterilization of all instruments and implements used in the practice of his profession.

<sup>1</sup> Bodily Diseases Indicated by the Skin and Hair

## THE DANGER OF ANTHRAX IN SHAVING BRUSHES

The danger of contracting anthrax by means of infected shaving brushes is a serious one, especially considering the fact that the hairdresser not only uses, but frequently sells, shaving brushes. The bacilli of anthrax, moreover, may be conveyed quite innocently by the hairdresser first attending to a self-shaver, who has unwittingly used an infected brush, and then passing on the germ to a regular shaving client.

Anthrax is a germ that attacks sheep, pigs, and other cattle, the wool, hide, hair, and bristles of the diseased animal also become infected as well as the flesh. The active organism is susceptible to antiseptics, but it also exists in an inert form, the "spore" which is highly resistant to all forms of disinfection. This spore is capable of reverting to the active form even after many years of inactivity, and for this reason it is never possible to certify that a known infected bristle has been "disinfected." A human being infected by the anthrax bacilli soon develops malignant pustules accompanied with a fever, and the disease occasionally has a fatal termination.

Between the two wars the prevalence of anthrax in human beings was serious enough to merit action by the Ministry of Health. Special investigations were made, with the result that in practically every case the infection was traced to shaving brushes and tooth brushes of Japanese origin. Local authorities were instructed to exercise special vigilance in the matter.

The following paragraph taken from a report of the Medical Officer of Health for the City of London, indicates how difficult is the task of tracing infected brushes—

Work in connection with the supervision of infected shaving brushes has continued. This has mainly been in the direction of ascertaining whether certain brushes were still stored, and encouraging destruction in bulk. So far, over 13,000 brushes have been destroyed, and it may interest other Medical Officers of Health to know that the pattern numbers of such brushes were as follows: 5,238, 1,736, 5,024, 7,065, 9,011, 9,013, 1,223, 1,224, 1,224a, 5,907. A suggestion was made during the year that certain brushes, presumably of Japanese origin,

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were being displayed for sale on stalls and barrows in the City. Continued observation, however, failed to justify this suggestion, and the observations of the Inspector, with like results, extended also to stalls and barrows, which he noted outside the City boundaries. In another case, brushes, not of Japanese origin, were mistaken for such brushes, but, as no identification mark was available, specimen brushes were taken in a few instances and submitted to bacteriological examination with negative results. Japanese shaving brushes are now prohibited by Order from entering this country, either by direct or circuitous route.

The Ministry of Health issued a circular to local authorities on the subject of anthrax in shaving brushes. After recapitulating the recent history of the matter, the circular suggested that, with regard to shaving brushes made in this country, it is essential for the protection of the public health that all practicable measures should be taken to ensure that the hair used for making shaving brushes is efficiently disinfected before the brushes are manufactured. There would be great advantage if local authorities possessing efficient steam disinfecting apparatus would afford brush manufacturers in their districts all the facilities

they require for the disinfection of hair—terms to be mutually agreed upon. The circular further stated—

The adequate disinfection of horse-hair used in the manufacture of shaving brushes by means of ordinary chemical processes has been shown to be extremely difficult both by reason of the highly resistant character of the anthrax spores themselves and the protection afforded them in the hair by clots of blood, grease, and other substances. The most reliable method of disinfection at the present time is by steam under pressure, at a temperature which should not exceed 230° F., for at least 30 minutes. A temperature of 245° F., commonly used to disinfect bedding, however, may seriously damage horse-hair.

These measures have been rewarded by the almost total disappearance of the disease arising from infected brushes, and nowadays the few cases that occur are all in persons handling hairs or hides—usually dock labourers or “wool” processors.

It is important to point out, however, that no shaving brush which has had anthrax bacilli in it can ever be regarded as safe, even after sterilization. The only sure way with either infected or suspected brushes is their total destruction by means of fire.

## STERILIZATION

### 1. Necessity for Sterilization

The imperative need for sterilization of all instruments and implements used in the practice of hairdressing may appear too obvious to require any special emphasis. But it is to be feared that the hairdresser is not so mindful of hygiene and sanitation as are the doctors and the dentists. Yet by the very nature of his craft he is in intimate and constant touch with his fellow human beings. Sufficient has been written in the present section to indicate the dangers of uncleanly, unhygienic, and insanitary methods of conducting hairdressing salons and beauty parlours. The need for personal cleanliness goes without saying, but a hairdresser may be most strict as far as personal cleanliness is concerned, and yet neglect scientific sterilization.

It is a matter for congratulation that the leading organizations of hairdressers have stressed the necessity for hygiene and sanitation for some years past, and many voluntary codes have been adopted, some of which are quoted at the end of the present section.

The public health doctors, however, are interesting themselves in the hairdresser, and the following quotation, taken from the official journal of the Society of Medical Officers for Health is important as representing the viewpoint of the doctors—

From a public health point of view it is highly desirable that the barber's shop should be a model of cleanliness, and the barber himself a keen practitioner of hygiene.

The employment of the same instruments and appliances, towels, brushes, etc., upon successive clients does, indeed, introduce an element of danger, which is not lessened by chance abrasions or injuries to the skin by inattention, lack of skill, or faulty implements. The close proximity of the barber to his customer while plying his trade, and the crowded condition of his shop during the busy hours afford ample opportunity of conveying infection by the breath, as may also the hands and clothing of the barber himself. In the United States, where much of this work is done by the coloured fraternity, licences granted by the State or municipality are generally required before a person is allowed to open a shop, and upon any serious breach of the sanitary laws and regulations the licence is liable to be revoked. It is quite reasonable that some evidence of skill should be required before a person is allowed to practise as a barber, and even more necessary that he should have some definite knowledge of the process of disinfection and sterilization of his implements and appliances, as well as being familiar with the general appearance of the skin diseases liable to be spread in the exercise of his trade. It has been objected that the use of disinfectants or the practice of sterilization dulls the edge of his instruments, but this is merely an excuse. Should he really think so, let him take counsel of his ancient brother, the surgeon, also on the subjects of sterilization and disinfection, for if these processes are perfunctorily carried out, or are insufficient, they are worse than useless and give only a false impression of security.

It is perfectly obvious that the hairdresser, beauty specialist, and trichologist must at some time or another come into contact with practically every disease known to science. Certainly he comes into frequent contact with the various skin and scalp

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diseases The very nature of his calling and the implements and instruments he must daily employ render him a potent factor in relation to the spread of disease The keen tools used on the hair, nails, and skin, like the surgeon's knife, are liable to be employed with inadvertence, a slight puncturing of the skin is the result, and, in the absence of sterilization, infection is almost bound to follow The sensible progressive hairdresser, like his confrère, the doctor, realizes only too well the imperative necessity for sterilization

### 2. Disease Germs, Bacteria, and Infection

It may be as well before going any further to ask and to answer the following question—

#### What is Sterilization?

Sterilization, as applied to hairdressing and beauty culture, means the *destruction of germs* that may be found in, or on, brushes, combs, razors, scissors, basins, in fact, any instruments or implements or furniture commonly used in the practice of the Craft

Now what do we mean by "germs"? This is a loose term having no precise scientific meaning, but popularly used to refer to organisms too small to be detected by the naked eye, which do damage to mankind and which can be spread from an infected person to a healthy one These germs are so minute that they can be seen only by means of a powerful microscope They are small living organisms that cannot possibly be seen by the naked eye, in fact, the ordinary disease germ measures less than  $\frac{1}{1000000}$  of an inch, a single drop of water contains ample space for nearly two billion germs In this term "germs" are usually included organisms responsible for such diseases as malaria, boils, diarrhoea, a "cold," tuberculosis and a lot of other complaints To the scientist or doctor this useful but loose term is distasteful He recognizes that the world is teeming with minute single-celled organisms, most of which are beneficial, and only a very few of which are harmful to man, for which he now uses the adjective "pathogenic." Some of these micro-organisms, amongst which are the spirochaetes and protozoa, move actively in watery solutions, while others are comparatively or completely incapable of purposive movement, these he calls "bacteria" Smaller still than bacteria, too small to be seen by the microscope, but visible in the electron microscope, are the viruses

Malaria and syphilis are examples of diseases caused by protozoa and spirochaetes respectively Bacteria are divided into groups according to their average shape and usual behaviour patterns—the cocci are round, the bacilli oval. Boils are caused by a coccus, as is tonsillitis; tuberculosis and diphtheria are examples of diseases caused by bacilli. Such

diseases as "flu," the common "cold" and acute anterior poliomyelitis ("infantile paralysis") are caused by viruses

A disease is said to be infectious if the germs which cause it spread from a sufferer to a healthy person in their saliva or in their excreta In either event the transmission may be direct or in the form of dust (the medium having dried) or by an intermediate animal carrying it from one to the other A disease is said to be contagious if it requires close personal contact between the sufferer and the healthy person for it to be transmitted The transmission may be direct for instance, when infected spit is coughed or sneezed, or when an infected cut or a boil is touched, or the excreta are handled It may be in the form of dust, the saliva or excreta or pus having dried and now being blown about the place, or it may be by an intermediate animal the housefly spreads typhoid by carrying excreta on its feet from the lavatory to the larder, or the mosquito spreads malaria by sucking blood from an infected person and passing it to the next person it bites Leprosy is a classical example of a contagious disease, while venereal diseases are a special type of contagious disease

The results of infection vary according to the germ In the vast majority of cases nothing happens at all The white cells in the blood eat up the invader or it is killed off by substances in the blood called antibodies It is only when the defences have failed and the germ has gained a hold in the body and is multiplying rapidly that the disease becomes apparent, the effects being due either to the germ itself or poisons produced by it

Methods for preventing infection will now be apparent Do not allow the client to spit in your face from close range while talking (and do not spit into his face either, for that matter) Keep all instruments clean and sterilized when possible Cuts will usually heal without needing any attention, and are best left alone, for strong antiseptics only hinder the natural defences, while weak ones make no difference either way, but if a cut should become infectious a doctor should be consulted. Keep dust to a minimum, this is best done by sweeping the floor frequently with a damp brush Polished floors look smart, but encourage dust, and the experience of hospitals merits the attention of hairdressers On the recommendation of the Medical Research Council, hospitals now put spindle-oil on their floors once a fortnight, and it has been found that this one measure reduces infection by 80 per cent.

Consideration may also be given here to body odours, or bromidrosis, in relation to infection. This aspect applies especially to beauty parlour work, chiropody, manicure, etc. When perspiration has a



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disagreeable odour (bromidrosis), it is due to a functional disorder, or an affection of the sweat glands, or may be due to an alteration in the condition of sweat after secretion. This disease is most commonly observed in those parts where evaporation is difficult, such as on the feet, in the groins, under the arms, and under the breasts, and is often met with in youths and adolescent girls.

Sometimes bromidrosis is symptomatic of some deep-seated disease, such as chronic rheumatism, or kidney trouble. Certain foods, e.g. garlic, onions, etc., cause bromidrosis in predisposed individuals. Also chronic alcoholism is extremely productive of offensive sweat. Those parts affected with bromidrosis, owing to the excessive perspiration, are particularly liable to infection because the skin is often sodden and the germs can gain a footing. Thus a slight cut when shaving the armpits should never be neglected, or a puncture inadvertently made during chiropody may quickly become infected.

Perspiring feet may also become infected because of the blisters which occur in hot weather. Conditions known as tetter, Cuban itch, etc., may develop, and in turn render further infection likely. Such infection, may, moreover, be transferred to other parts of the body.

### Antiseptics, Germicides, Disinfectants, and Deodorants

The terms "antiseptic," "germicide," "disinfectant," and "deodorant" are frequently employed as synonymous terms, as though they all have the same meaning. The terms are not synonymous, however, and the reader must be clear as to the correct meaning of each of them. Exactly speaking, an antiseptic is a substance which *inhibits* or prevents the reproduction of micro-organisms, such as germs or bacteria. But it need not of necessity manifest a *destroying* or germicidal action on these micro-organisms. For example, substances such as sodium benzoate or boric acid are fairly effective compounds for preventing the multiplication of bacteria, yet they do not possess, except to an extremely feeble degree, germ-killing powers.

The term antiseptic should, therefore, be restricted to those agents, substances, or compounds which are capable of arresting the multiplication of germs, but which do not prevent the micro-organisms springing into activity when removed to more favourable conditions.

Thus, for example, excessive heat, which effectually destroys bacteria, can be truly regarded as a germicide or disinfectant. On the other hand, excessive cold, which only retards the development of bacteria but does not kill them, must be regarded only as an antiseptic. The terms "germicide" and "disinfectant" must be applied only to those substances

which destroy, that is to say kill germs, and not to those which merely inhibit their growth.

A deodorant is a substance that destroys objectionable smells or odours. The finest deodorant in those cases where the objectionable odours are caused by uncleanness is plenty of soap and water. Frequently, bathing is the most effective deodorant for body odours. Odours that are due to disease infection can be destroyed by a suitable disinfectant or masked by an antiseptic perfume. But most perfumes are not, strictly speaking, deodorants, but are merely disguises used for covering one odour with another.

### Methods of Sterilization

There are three more or less satisfactory methods of sterilization, namely—

- 1 Dry heat (Hot air)
- 2 Moist heat (Boiling water and live steam)
- 3 Chemicals (Solutions and tablets, chemical vapours and germicidal fumes)

#### 1. Dry Heat

Sterilization of instruments and implements of the trade by means of dry heat cannot be considered as wholly practical for the hairdresser and beauty specialist. Exhaustive experiments have from time to time been made to test the efficiency of dry heat as a sterilizing agent. Blankets, pillows, paper bags, and fabrics have been impregnated with germs and placed in specially constructed hot air chambers. The result of these experiments showed that micro-organisms were destroyed at a fraction over  $100^{\circ}\text{C}$ , or  $212^{\circ}\text{F}$ ., provided that the germs were subjected to a consistent degree of heat for one hour and a half. But spores of bacilli, that is to say, *protected bacteria* (see illustrations of bacilli in Section XV, Trichology, pages 481 and 482), resisted any heat below  $140^{\circ}\text{C}$ , or  $284^{\circ}\text{F}$ ., and even then they required no less than three hours' baking. Moreover, many of the fabrics used were injured by the prolonged heat. Dry heat, however, may be used for sterilizing cotton-wool, bandages, towels, clothes, if steam heat is not available.

#### 2. Moist Heat

Sterilization by boiling is the most convenient method of employing moist heat. It also has the virtue of being inexpensive. All that is required is a suitable vessel in which the water is brought to boiling point. The articles to be sterilized must be completely immersed from ten to twenty minutes, the water being kept boiling during the whole period of sterilization. The boiling water method is quite satisfactory for metal instruments, such as chiropody knives, manicure clippers, blackhead extractors, scissors, clippers, tweezers, and the like, as well as certain glass instruments. But many of the implements common to the



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hairstresser's calling, such as hair brushes, shaving brushes, razors (except those with metal handles), hard vulcanite and rubber combs, etc., will suffer irreparable damage, and should be sterilized by other means

Of course all instruments must be carefully cleaned before being boiled, especially as some bacteria are able to survive even boiling if they are enveloped in a layer of grease (as from the hair) or of protein (as from pus). Razors should only be boiled in exceptional circumstances, for boiling will blunt the sharp edge. Scissors, however, may be boiled without ill effect.

Sterilization by means of live steam is particularly effective, but will be found more expensive than boiling, and, for many, not so convenient. For live steam sterilization to be effective a specially made steam sterilizer, called an "autoclave" is required, one capable of maintaining a steam pressure of approximately 15 lb per square inch. The domestic "pressure cooker" is a miniature autoclave, and can be used as such for sterilizing small equipment.

The instruments to be sterilized should be enclosed in the steam oven and subjected to the required pressure for fifteen minutes. As indicated with regard to boiling water, it is also not practicable to sterilize brushes, combs, razors, etc., in the steam sterilizer.

### 3. Chemicals

The use of chemicals as antiseptics, germicides, and disinfectants is now universal. In medical and dental surgery, however, chemical sterilizers are used not to supersede methods of sterilization by heat, but in conjunction with them. It will, therefore, be necessary for progressive hairdressers, who desire to be absolutely sanitary, to adopt more than one method of sterilization.

Sterilization by means of chemicals can be divided into two classes, namely—

1. **Chemical Solutions**, made either by dissolving chemicals in water, or by diluting strong liquid chemicals with water.

2. **Chemical Fumes or Vapours**, the agent being made in tablet form and burned so as to cause a fume or, alternatively, the vaporization of a suitable chemical solution. Usually it is necessary to employ for this purpose a specially constructed air-tight cabinet. Many reliable makes of such sterilizing cabinets are now on the market. (See Figs. 548 and 549.)

For all practical purposes, however, chemical solutions must be regarded as most suitable for the average hairdressing establishment for those implements which cannot be subjected to boiling. Limitations of space compel a consideration of only a few of the best known chemical antiseptics and germicides, those which have had a fairly extended and satisfactory use. It must be added that the majority of the

many proprietary preparations are based upon the substances hereinafter detailed.

Chemical antiseptics, germicides, and disinfectants fall naturally into two main classes—

- (a) **Inorganic Substances** or compounds such as peroxide of hydrogen, chlorine, zinc, mercury, and silver.

- (b) **Organic Substances**, or carbon compounds, such as aromatic acids, phenols, naphthols, also aniline and other coal-tar derivatives.

The compounds included in the above two main classes vary considerably in efficiency, a point of tremendous importance affecting the power of these substances when used as antiseptics or germicides.

Their efficiency depends on their strength, on the germ concerned, for germs vary in sensitivity to different antiseptics, or the medium in which the germ is embedded, for some antiseptics are rendered ineffective by e.g. pus, while others work better in the presence of pus, and on the stability of the antiseptic itself.

Some solutions quickly lose strength unless kept air-tight, or if exposed to the light. Peroxide of hydrogen, for example, easily decomposes if kept in loosely stoppered bottles, or if exposed to the light. It should therefore be stored in amber-coloured bottles and kept well corked.

Other solutions, on exposure to the air, or upon being diluted, or in certain conditions when acting upon micro-organisms, become very much less effective. The germicidal action of mercury and silver, to give another example, is not impeded by the destruction of the compound itself, but, through its transposition into inactive form, its germicidal properties are rendered inert.

### The Walker-Rideal Test

Fortunately for the hairdresser it is possible to form an estimate of the germicidal values of the best-known compounds. A standard test was devised in 1903 by Messrs Walker and Rideal, two eminent analytical chemists. The test, which is known as the Walker-Rideal test, is devised so that it is possible to assess the value of a germicidal antiseptic or disinfectant in terms of a numerical ratio. The standard used is carbolic acid (pure phenol).

The table<sup>1</sup> on page 585 shows the germicidal value of various disinfectants towards *B. Typhosus* (the germ that is usually selected for the tests). Note that phenol has a germicidal value of one, and that the respective numbers opposite the disinfectants named indicate whether they are more or less powerful than phenol.

Thus Walker-Rideal estimate is not now so extensively used, because of the different "value" ascribable

<sup>1</sup> We are indebted for the above details of the Walker-Rideal test to the American Cosmeticians' Society, which organization is responsible for the publication of highly informative matter on all questions relating to cosmetology.

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Substance	Physiological Action	Irritating	Odour	Germicidal value compared to phenol
Phenol pure	Very poisonous	Very	Slight	One
Alcohol	Non-poisonous	Slightly	Slight	One tenth
Boric acid	Non-poisonous	Very mild	None	One-tenth
Formaldehyde	Poisonous	Very	Pungent	One half to even tenths
Cresol	Poisonous	Quite	Slight	Three and several tenths
Silver nitrate	Very poisonous	Very	None	Sixteen

to the antiseptic according to the germ used for the test. It is well to remember here that chemical antiseptics all require some time to exert a bactericidal effect, mostly to be measured in hours or even days. Boiling water or live steam, judged by this standard, then assumes its paramount importance.

### Sterilization of Instruments, etc

The handmaiden of sterilization is, of course, cleanliness. The sterilization of instruments itself, however satisfactorily carried out, will be rendered of no real account if the shop and general environment is unclean or otherwise unhygienic. Also a germ-free instrument soon becomes disease laden if the hands of the operator are dirty. Clean hands not only look nicer, but are essential for sanitary purposes. Doctors, dentists, and nurses escape contagious diseases simply because of sterilization and *clean hands*. They are aware that practically every article touched in the course of a day's work is covered with germs. Therefore, they continually wash their hands, scrubbing them well with a stiff brush in soap and water.

It is important when dealing with diseases, or malodorous areas of the head, face, or body to first completely sterilize the parts. The *modus operandi*, then, is the sterilization of the field of operation, of the hands of the operator, and, greatest sterilization of all, the instruments. Sterilization of the hands and of the field of operation may be achieved by scrubbing them with soap and warm water followed by alcohol, or, better still, the use of *sol saponis aethereal*, a well-known surgical detergent.

Sterilization of instruments, as already indicated, is best accomplished by boiling, although the same results may be obtained by immersion overnight in mercuric iodide, comp cresol, or other tested and recognized germicides.

Here it is well to refute the antiseptic properties

commonly ascribed to alcohol. Careful tests have shown that 70 per cent alcohol is a more potent solution than pure alcohol, but even this strength is not germicidal, but only bacteriostatic, and no hairdresser will rely on this fluid to sterilize his instruments. However, once sterilized by boiling, they may be placed in alcohol, and will then be maintained sterile providing the receptacle is kept carefully covered. Watery solutions of alcohol permit steel instruments to rust. This may be prevented by using pure alcohol, and putting potassium carbonate in it, which should be covered with a layer of lint when it has settled. It should be changed occasionally.

All metal instruments should be placed in boiling water and boiled from ten to fifteen minutes, afterwards dried by means of sterile gauze, and placed in a sterilized paper bag, or stored in a sterilizing cabinet. All other instruments, i.e. those which it is not practicable to boil, such as combs, brushes, etc., should immediately after use be thoroughly cleansed with soap and hot water. Then they should be immersed in a chemical solution of an appropriate strength, or placed in a vaporizing cabinet.

The following table represents the proportions necessary in chemical germicides for the satisfactory sterilization of instruments—

Formaldehyde	3 or 4 ounces to 2 quarts of water
Cresol	3 to 6 tablespoonfuls to 1 quart of water

The instruments are then rinsed in water, dried by means of sterile wool or gauze and placed in a sterilized bag or sterilizing cabinet.

Needless to add, all fittings should be perfectly sanitary, each salon basin must have a sanitary trap; all pipes must be kept well flushed and be subjected to a daily disinfection. Nothing is so likely to cause disease or to offend the taste as foul fumes escaping into the room via the waste-pipes of the basins.

## CODES OF HYGIENE FOR HAIRDRESSERS

It appears to be a generally held opinion that hairdressers' and barbers' shops should be subjected to a more or less compulsory code of hygiene and sanitation, such a code, of course, to include satisfactory

sterilization as a part of a general scheme of hygiene and sanitation. The Medical Officers of Health in many of the thickly populated areas of this country have, in pursuance of public health principles, stressed

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the need for compulsory action in this respect. The viewpoint of the doctors is well expressed by a writer in *Better Health*, the official organ of the Medical Officers of Health of Great Britain, who opines that—

The ventilation and general hygiene of the barber's shop should be above suspicion, and so far as that can be enforced by professional visits of the sanitary inspector it is, no doubt, done, but his powers are rather limited in that direction. The trade or profession, whichever you prefer to call it, has nothing to fear from stricter control. The more enlightened and progressive members already practise all that can be reasonably required, and it would certainly be to their advantage if their less skilled brethren were brought up to the same level, or gradually excluded from practice. The general public would soon learn to appreciate the value of the sign, "Licensed by the Local Authority," and would not grudge a slightly increased charge in return for the employment of aseptic methods that give assurance against the risk of communicable diseases.

The leaders of the major Craft organizations, who for years have wisely sought to educate their members in the methods of hygiene and sanitation, in 1946 drew up a Code of Hygiene after consultation with the Ministry of Health, which Ministry signified that it viewed with favour the purpose for which the code was formulated.

Over the course of many years conferences have been held and suggested hygienic codes have been drawn up, but the 1946 regulations favoured by the Ministry of Health form the only Code of Hygiene which has been accepted by the Hairdressing Craft on a national basis. The code which follows is now the recognized hygienic standard for the Craft.

### CODE OF HYGIENE

1 Premises used for the business of a hairdresser should be maintained in a state of utmost cleanliness and should have proper sanitation.

2 Wash basins and accessory fittings, and the ventilation of each room used for the purpose of the business,

should conform to standards recognized as satisfactory by the local authority.

3 The surfaces of all internal walls, partitions, and ceilings should be kept in such repair, so painted, distempered or otherwise suitably treated, and so cleansed at such intervals, as to maintain them in a clean condition.

4 The floor of every room should be frequently cleaned, by washing if necessary, and all litter, used materials and cut hair should be removed as often as may be necessary and placed in covered receptacles provided for this purpose, which should be regularly emptied.

5 Every chair or seat, every shelf, table, cabinet, etc., in or on which instruments, towels, or other materials used on customers are kept, should be maintained in good clean condition.

6 Every basin, fitting or fixture should be kept clean. An adequate supply of hot and cold water should be available, and a fresh supply of water should be used for each customer, whether for lathering, shaving, washing, or shampooing.

7 A fresh towel, laundered or of paper, should be used for each customer. Gowns or wraps worn by customers should be frequently laundered. A fresh neck strip of clean linen should be inserted between the gown and the customer's neck. Toilet paper or clean linen should be freshly used to cover the head rest (when used) for each customer.

8 Every tool or instrument which comes into contact with the customer should be sterilized before use on each customer and each operator or assistant should consequently have at least two of each such tool or instrument at his disposal.

9 Every shaving mug or similar utensil should be cleaned immediately after it has been used.

10 Soap in the form of cream or powder only should be used, and a clean face-cloth or spray should be used for washing off. The use of solid soap, powder-puffs, alum blocks, or sponges is strongly deprecated. Powder or styptics should be applied by spray or clean cotton-wool.

11 Each operator or assistant should give strict attention to personal cleanliness and hands and finger nails should be kept scrupulously clean. The overalls worn by operators and assistants should be of material readily washed and they should be changed frequently.

12 Every care should be taken to avoid risk of contagion from skin disorders, whether present in operators (and assistants) or in customers.

## APPENDIX TO SECTION XIX

### BODILY DISEASES INDICATED BY THE SKIN AND HAIR

THE complexity of the human organism is almost beyond conception, the full understanding of its intricate workings is the ambition of medical scientists. What is known, however, is that should the smallest component part cease to perform its work properly the whole machine is affected and its efficiency reduced. The human organism cannot be arbitrarily divided into separate compartments, it cannot be said that such and such a part of it is complete in itself.

Disorders of the skin and the hair and glands often provide valuable indications of a deeper-seated disease; for skin or hair troubles are frequently mere

incidents in the history of a more fundamental disease, but, if their significance is properly grasped, they often enable the physician to follow the right track and thus be in a position to direct his treatment to the serious underlying condition. The treatment of a rash for itself alone, in such cases, is obviously insufficient. Of course, many skin troubles do not come directly under this category, many confine their attention solely to the skin, and are not the outcome of serious bodily disease. But even these latter affect in some way, however slight, the human mechanism. Thus, dermatitis or scabies, by their

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constant itching, render the patient morose and irritable, and by giving him many sleepless nights lead to real illness.

It is to the former skin disorders that attention is specially directed, because thoughtlessness and neglect in such cases might have the gravest possible consequences for the patient, and, unless taken in time, such cases might eventually result in years of chronic illness or avoidable disfigurement. Too much stress cannot be laid on such a point. Because of the gravity of the consequences arising out of what has been said, it will be seen that the trichologist must possess a considerable knowledge of the various skin troubles, so that he can definitely say with which he is dealing. Here, indeed, lies the great stumbling block, because it is often the inability to say what the trouble is which results in wrong treatment being applied. The second point, of course, lies in being able to indicate the consequences of such and such a trouble after it has been decided what the trouble is. For instance, if the rash is syphilitic, it is important for the trichologist to know what effects the disease might eventually have on the body.

### The Effects of Syphilis

Syphilis is a disease of great prevalence in this country and throughout the world, and its consequences can be devastating and of considerable variety. The hairdresser, of course, incurs a risk of infection when dealing with syphilitic clients, this aspect of the subject is, however, fully dealt with in the earlier portion of this section under "Trade Infections" and "Sterilization" (pages 577 to 585).

Syphilis is no mere sore or rash lightly to be dismissed as soon as the disfigurement disappears. It is a disease due to a spirochaete which gets into the blood and thence into the tissues, where it proceeds with its work of destruction. Its history in the body is divisible roughly into three stages. First, the primary stage when the local sore or chancre appears, the secondary stage, which lasts from almost the end of the second month after the infection takes place until almost the end of the second year, and which is characterized by swollen glands, sore throat, debility and anæmia, and various types of rashes, and lastly, the tertiary stage, which continues until the end of life. It is in this tertiary stage that the ravages of syphilis are made obvious—heart disease, gummata, locomotor ataxy, general paralysis of the insane, and syphilitic meningitis, being a few of the ultimate terrors of syphilis, which make the sufferer's life wretched and ultimately kill him, and it is because of these that syphilis needs to be discovered early, when perhaps a rash is the chief thing that worries the patient. This rash, whatever its nature, is invariably the herald of trouble to come.

The rashes of syphilis are most varied in character and exceedingly imitative in nature, they seldom itch, and they are often of a red or coppery colour.

A large variety of types are described in the medical literature, but the trichologist will not attempt to make a diagnosis or even hint at his suspicions. He will advise his client to seek medical advice.

Syphilis is extremely contagious in the primary stage, and even the saliva of the infected subject is teeming with spirochaetes, hence promiscuous kissing can of itself be dangerous. However, it is very doubtful whether syphilis can be contracted from the use of a public lavatory, for the organism is fortunately very sensitive to changes in temperature and can only survive in a warm fluid medium.

The disease is not so common now as it was, thanks to modern methods of diagnosis and an increased knowledge by the public of the value of immediate early treatment, which quickly renders the sufferer non-infective even in the primary stage. In fact, tertiary syphilis is now very rare in Britain, and even gummata which used to be a daily part of the general practitioner's experience are now seen only occasionally in a year, early seeking of treatment and effective drugs have completely altered the overall picture in the last twenty years.

### Rodent Ulcer

A fairly common skin affection of elderly clients, the rodent ulcer demands careful attention because it is so easily treated at the beginning, but can cause grave disfigurement if ignored. A rodent ulcer begins as a small pale shiny wart, usually near the eye or nose, but often on the temples. This grows in size, with a clearly raised edge. When it attains a diameter of  $\frac{1}{4}$  inch or so the centre becomes depressed, and may bleed and become scabbed. This raised shiny edge gradually extends, and the crater deepens, until after a few years gross loss of tissue may result, and the crater may be down on bone. Rodent ulcer is in fact a cancer—a so-called "basal-celled" cancer—which is characterized by its extreme sensitivity to treatment by X-rays in the early stages of growth. The trichologist should, therefore, be cautious of advising lightly about such a small wart, and refer the client to his doctor.

### Warts

Warts are caused by a local skin infection by a virus; they seem to arise spontaneously, but most probably occur as the result of infection of a small cut. Usually localized to the hands, where they cause little trouble, they sometimes arise on the male face and often then occur as a rash, probably being carried by the razor from cut to cut. Warts tend to disappear

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spontaneously, sometimes after a lapse of years, but they may often respond to treatment by salicylic acid paste or formalin. Here again the wise trichologist will refer his client to a doctor for treatment—unshaven.

### Pimples, Blackheads, and Boils

Blackheads are formed from the dried-up secretion of the sweat-glands. They are most common at puberty, when all the glands of the body are undergoing a change, and adolescents can be reassured that time will bring its own cure, for the present, soap and water frequently used will keep the trouble to a minimum. Sometimes the depths of the gland become infected, this giving rise to pimples, these should not be squashed until they are "ripe," otherwise the infection may only be spread widely in the depths of the gland. Boils are a more deep-seated infection, and the 'carbuncle' usually seen on the back of the neck, is in essence a multiple widespread boil. These afflictions of the male neck are usually induced by collars which are too tight, and which rub dirt into the depths of the skin. Loose or open collars, without back studs, are recommended during adolescence. However, a persistence of these skin blemishes into maturity should not be regarded lightly, for they often indicate a deeper disease, and many a diabetic first reports to his doctor on account of frequent boils.

### Moles and Nævi

A mole is an area of skin in which the cells contain a dark brown pigment—melanin. Moles vary in size, are sometimes raised and the larger ones often have an active hair growth in them. Occurring on the face, when large these are of especial annoyance to women, but small ones are sometimes placed there artificially as "beauty-spots"—and are thought to increase glamour. Moles have a tendency to turn cancerous, especially if they are frequently molested—as in shaving—and the trichologist is advised to leave well alone. If the client is considerably embarrassed by the mole it should be removed surgically with a significant portion of healthy skin all round, the resulting disfigurement is sometimes as bad as the

original mole. A nævus is a collection of dilated venules lying immediately under the skin. Small ones, which radiate from a central spot—the "spider nævus"—can be successfully treated by electrolytic needling of the centre. Larger ones—"port-wine" marks—are remarkably resistant to any form of treatment. A third kind, which is often raised, is common in new-born babes and it tends to disappear spontaneously within the first year of life.

### Seborrhœa

Mild degrees of seborrhœa are quite common, being known as scurf or dandruff. This condition, in which scaly skin debris falling from the scalp is often associated with an oily skin, may, when severe, appear as a raw red face with sparse hair, scaly eyebrows, and even sore ears. Severe degrees are often resistant to treatment and the trichologist will refer all such cases to a skin specialist.

### Baldness

It may not be out of place here to mention that modern medical opinion considers baldness to be an hereditary factor, almost entirely unaffected by any local treatment. Once established baldness seems to be irreversible, but the son of a bald father can delay the inevitable by assiduous daily massage of his scalp, best done by the vigorous and prolonged application of a hair brush. This constant assault on the scalp appears to maintain a healthy blood supply and to evoke a protective increase in hair-growth. However, the treatment must be applied before the affliction appears, and as youth is ever reluctant to undertake unnecessary hard work the trichologist's advice will probably pass unheeded until too late.

### Other Diseases

A variety of other diseases are heralded or even characterized by disorders of skin, scalp or nail-set, but a list would be wearisome and of little value. Enough has been said to show that these disorders can be of serious import, and that the wise trichologist will refer every doubtful case to a doctor for opinion and advice on treatment.

## SECTION XX

### BUSINESS ORGANIZATION

ORGANIZATION in hairdressing and its allied interests, as in all business, is essential to success, since only by proper planning and systematic methods can the very best results be obtained from every department.

The choice of site, arrangement of premises, style and tone of windows and their potentialities for effective display, all these things are necessary attributes of success in business. But, given even an ideal site and other favourable circumstances, the success of the business may, nevertheless, be seriously marred by a lack of proper organization.

#### The Staff

The choice and management of the staff are of great importance in any undertaking, but in hairdressing these are matters of supreme importance. The intimate nature of the business itself, and the especial skill required in the various branches of the trade, render the choice of assistants a delicate matter.

Care must be taken, therefore, that sufficient assistants, each fully qualified for the position, are engaged and allotted to their respective work. The best advertisement is a satisfied client, so that efficient craftsmen only should be employed. But it is not sufficient to study efficiency merely as efficiency, there is the psychological element to be considered.

Many operatives, whilst being excellent workmen, possess temperaments unsuited to the intimacy of ladies' hairdressing, on the other hand, some make, psychologically speaking, better ladies' hairdressers than they do gentlemen's. Employers have to be on their guard against the "grouser," who, although otherwise efficient, has a bad effect upon his fellow assistants and upon the clientele of the establishment.

It is important, moreover, that employers should pay strict attention to the conditions under which the assistants have to work. The various regulations as to hours, meal times, rest times, etc., should always be observed, and assistants should, at all times, be spotless in appearance. A soiled coat or overall, untidy hair or ungroomed hands and finger nails simply cannot escape the unfavourable attention of the customer, who can leisurely observe every detail in the revealing mirror over the basin.

#### Wages and Commission

Until 1942 the remuneration paid to assistants in the hairdressing business was a matter that could be freely arranged between employer and employee. In that year, however, a Council was set up with the somewhat cumbersome title "National Joint Indus-

trial Council for the Hairdressing (including Beauty Specialists' Trade)". This body, popularly known as the Hairdressers' J.I.C., was set up voluntarily, but with the express approval of the Minister of Labour, and with an independent Chairman. It was composed of nine delegates on the employers' side, six of whom represented the Hairdressers' Parliamentary Council, one represented the Co-operative Union Ltd., one from the National Federation of Hairdressers Ltd., and one from the Northern Counties Hairdressers' Federation. On the Workers' side also were nine delegates, six representing the National Amalgamated Union of Shop Assistants, Warehousemen and Clerks, and three representing the National Union of Distributive and Allied Workers.

This Council produced an "Agreement relating to Rates of Remuneration and Conditions of Employment" which came into operation on the first pay day in May 1942. This Agreement was unfavourably received by the bulk of the Craft for two main reasons, it made age the sole factor for determining the wage payable, completely ignoring all question of experience on the part of the assistant, and the unrepresentative character of the Council itself provoked widespread criticism. Minimum rates of wages were laid down for six classes of employees, each having a rising scale, according to age, and spread over ten years.

In 1944 the Hairdressers' J.I.C. was reconstituted, and while the Workers' side remained the same, with a slight change of delegates, the Employers' side was drastically altered. The Hairdressers' Parliamentary Council had ceased to exist, the National Federation of Hairdressers had amalgamated with the Northern Counties Hairdressers' Federation and other Associations joined the Council. The Employers' side was now composed of delegates from the City of London Hairdressers' Guild, the Co-operative Union, the General Association of Ladies' Hairdressers, the Incorporated Guild of Hairdressers, Wigmakers and Perfumers, the London Employers' Association, the London and Provincial Hairdressers' Association, the Multiple Shops Federation, the National Chamber of Trade, the new amalgam with the title—the National Hairdressers' Federation, the Retail Distributors' Association and the Scottish Area (National Hairdressers' Federation).

This Council produced a second Agreement, and it is worthy of note that the full title of the Hairdressers' J.I.C. now contained the word "Craft" in



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place of "Trade". The point had been conceded, officially, that hairdressing was a craft and not a trade. This second Agreement eliminated the "Payment by age" basis, for hairdressing assistants, and laid down rates for each six months of a three-years' apprenticeship, and for the fourth, fifth, sixth and subsequent years of service. It differentiated in the rates for employees in ladies' salons and gentlemen's salons. For receptionists, counter hands, etc., it laid down rates, according to age, rising yearly from age 16 to 24 and over, and differentiated between London establishments and those in the remainder of Great Britain. The rates fixed were considerably higher than those in No. 1 Agreement, with the exception of the Apprentice's first six months, which remained at 16s weekly.

No. 2 Agreement had a much better reception from the Craft generally, but as J.I.C. Agreements were not in themselves legally enforceable,<sup>1</sup> the effort universally to improve conditions and wages was not wholly successful. Due to war-time conditions and the consequent severe shortage of skilled assistants, vast numbers of employers were now paying higher wages than the J.I.C. minimum. Nevertheless, demands for alteration were put forward, and in July, 1946, a third Agreement was produced, the constituent organizations on the J.I.C. being the same but with the addition, on the Employers' side, of the Bournemouth, Christchurch and Poole Master Hairdressers' Association.

This third Agreement became operative in the week beginning 2nd September, 1946, and was different in three major respects. Minimum rates were again substantially increased for all employees except apprentices, commission of 10 per cent was payable on all weekly salon takings over £6 instead of over £4 weekly as in No. 2 Agreement, and the ratio of apprentices it was permissible to employ in ladies' salons, was one apprentice to each fully qualified operative up to six operatives, six apprentices being the maximum up to ten fully qualified operatives, and beyond ten operatives it was permissible to employ additional apprentices in the ratio of one apprentice to two fully qualified operatives. In gentlemen's salons it was permissible to employ one apprentice to two fully qualified operatives, with the proviso that one apprentice might be employed where the number of qualified operatives was less than two. Fully qualified operatives included managers or proprietors who were qualified hairdressers.

<sup>1</sup> *Enforceability of J.I.C. Agreements.* When a J.I.C. is set up, its findings can in fact be enforced by using the machinery made available by law, and the fact that a hairdresser is not a member of the organizations signing the Agreement has no bearing on the matter. In a court of law it would be ruled that a Craft custom had been established binding all members of the Craft to observe the Agreement.

The Rates of Remuneration and Conditions of Employment laid down in No. 3 Agreement are now of historical interest only, since in September, 1949, new minimum wage rates and periods of holidays with pay were fixed by Orders in Council giving effect to proposals of the Hairdressing Undertakings Wages Council (Great Britain). Since then, amending Orders have been issued affecting both remuneration and conditions of employment.

Details of the statutory minimum remuneration are now set forth in the Wages Regulation (Hairdressing) Order, 1957 (S.I., 1957, No. 898) H.U. (20). The Order became effective as from the 17th June, 1957. Holidays with pay to be allowed to all workers engaged in the Craft are also set forth in this Order, replacing the original Wages Regulation (Holidays) Order, 1949 (S.I., 1949, No. 1700) H.U. (4), which had come into operation on the 17th October, 1949.

The Order applies to England and Wales, and Scotland.

Failure to comply with the statutory requirements may render an employer liable to prosecution, for which penalties are prescribed. Notices issued by the Wages Council must be kept posted up in the premises where they can conveniently be read by the workers, and records must be kept (and retained for three years) to show whether workers are paid not less than the statutory minimum remuneration.

**Overtime.** Minimum overtime rates are payable to any worker as follows—

(a) On a Sunday or customary holiday—for all time worked **DOUBLE TIME**

(b) In any week, exclusive of any time in respect of which an overtime rate is payable under (a),

(i) for the first four hours worked in excess of 46 **TIME-AND-A-QUARTER**,

(ii) thereafter **TIME-AND-A-HALF**

For other details, definitions of terms and of Areas the reader is referred to the Order (H.U. (20)).

**Holidays with Pay.** Under the provisions of the Order set forth in H.U. (20), an employer shall allow to every worker in his employment to whom the Schedule of the Order applies, and who has been employed by him during the twelve months immediately preceding the commencement of the holiday season, an annual holiday equalling the working days normally employed in two weeks. The holiday season is between the 1st April and the 31st October. In addition, the worker is entitled to six customary holidays during the year.

A worker entitled to be allowed an annual holiday shall be paid by his employer, on the last pay-day preceding such annual holiday, one day's holiday pay in respect of each day thereof.

For more precise details of holidays with pay the reader is referred to the Order H.U. (20).

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### Staffing Arrangements

For the purposes of efficient management and control assistants should each be given a number, this number to be used for calling assistants from the workroom to the salons. Three rings on the bell will, therefore, indicate that No. 3 assistant is required, and so on. The numbering system is also useful for commission purposes, appointment books, order forms, card indexes, etc. It saves much clerical work, but care must be exercised to avoid giving the unhappy impression to assistants that they are regarded as mere numbers. The prestige of the establishment is maintained and the dignity of the assistant upheld when an assistant is referred to always as Mr. A. or Miss B., whether it is to customers or to any other members of the staff. Even with apprentices, it is most desirable that they be referred to as "Miss So-and-So" from their first day, or it will be found extremely difficult, after three years apprenticeship, to change, say the familiar name of "Sally" to the more dignified title of Miss Smith. In addition, there is the psychological effect on the customer, who will, after a year or two, regard "Miss Smith" as an assistant, while "Sally" will, to her, always be the apprentice—however skilled she may become.

Often in small businesses it is the practice to close down for meal times, but this is not always practicable in larger establishments, and a system of rotation for meals should be drawn up. Punctuality must be enforced, since the risk of a client waiting for a particular assistant is too great to be permitted. A time recorder may be installed for the records of leaving and returning, or a book, suitably ruled, in which the assistants must sign when absenting themselves should be placed at the staff door. The book should be examined daily for unpunctuality and absence, and whatever action may be desirable taken in order to impress the requirements of the business upon the staff. A reference file should be kept, showing names, addresses, and other details of each member of the staff, and a suitable ruling for a reference card is given below—

No	
Name	Date of birth
Address	Date engaged
	Date of leaving
	Reason .. . . .
Position	Wages
References	Overtime rate
Qualifications and experience	Insurances

### Counter Arrangements

Careful consideration must be given to displays in the showcases and counters. These depend largely on the space available, and, where limited to, say, one case, a varied selection of the chief products offered should be shown with the balance of the stock in the cupboards or storeroom. Where a glass counter case is available it is advisable to display small items for ladies' use, which, if temptingly arranged, may effect sales when the client is paying her account.

Such articles as powder-puffs, scents, bath salts, and proprietary products of almost every description should be arranged in air-tight cases so as to keep the labels clean and the contents fresh-looking, and, with a few hair brushes and showcards, such as are issued by the makers of proprietary goods, a neat and effective display can be made.

Each assistant should have a showcase or shelves in his or her cubicle, with appropriate articles and display cards arranged immediately in front of the client. A tactful remark as to the kind of lotion or shampoo used, together with a view of the article may often effect a sale where no amount of "pushing" the goods would induce the client to purchase.

Each cubicle must be kept thoroughly clean and tidy. All tools, tapers, shampoos, clean towels, etc., should always be in place and all dirty towels, etc., removed before the next client is received. Cubicles should be swept clean of hair clippings *immediately*—and before the shampooing is commenced. Bulk stocks of shampoos and the like should not be too far away from the assistants, so that further supplies are easily and quickly obtainable.

The manicure cubicle should be kept spotlessly clean, and everything should be laid out in an attractive manner. All tools must be kept polished and the preparations stored in hygienic receptacles. A good cushion, on which to rest the hand, is necessary. Unless a special colour scheme is carried out in the establishment, pure white linen should be used.

The proprietor, or manager appointed for the duty, must see that the stocks in the salons and showcases are maintained, and a note of all replenishments should be taken for entry in the stock book. Metal fittings should be polished, and all gowns, paintwork, and mirrors rendered spotlessly clean before the start of each day.

The counter hand should prepare a list of stock sold during the previous day, and a note should also have been made of articles asked for by clients which are not stocked. The duty of the receptionist will be to maintain the appointments book, and, where a client has expressed a preference for a particular assistant, due note should be made together with details of the service required.

In connection with the appointment book, where

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the appointment is made by a personal call or through a representative, a suitable card showing the time, date, and name of assistant should be given to the

client, this will prevent mistakes, and, incidentally, is a further advertisement of the name and address of the business

### SPECIAL LOTIONS AND "OWN NAME" SPECIALITIES

In the course of business it is possible that the hairdresser may prepare some special lotion, perfume, pomade, or cream which is exclusively used in his particular establishment, and for which it is considered that a big demand would result from the sale by other hairdressers

Before any steps are taken in this matter, however, it will be advisable for the hairdresser to ascertain what legislation (if any) is in force which may restrict his activities (The "Toilet Preparations (Consolidation) Order, 1946" was revoked by the "Toilet Preparations (Revocation) Order, 1948") (See Section XXI, for General and Legal Information)

In putting a preparation on the open market there are several ways available. The owner may protect it by means of a special trade-mark, and make up the packages and affix his distinctive label (See reference to Trade Marks and Designs on pages 619-622). The selling then would either be arranged through advertising in the trade journals, by demonstrations at trade and other exhibitions, by engaging representatives to call on retailers, or by arrangements with a wholesale firm to market the product through their usual channels. The remuneration in the last case may consist of a royalty to the owner or the payment of a commission to the wholesaler on all quantities sold by him.

Where travellers are engaged, it should be arranged that buyers send their orders to a wholesale house

which will receive the usual trade terms, in this way obviating the loss to the principal of bad debts, collection expenses, etc. This method also ensures a bigger publicity for the goods concerned

Should the sales flourish, the question of installing machinery for the quicker supply of the product might arise, or formulæ could be passed over to a manufacturer, with suitable protection, to produce the required quantities for a basic price or to dispose of the line or lines on terms. Where the preparation has some reference to machinery, tools, or equipment, or ideas have been formulated for improvements in these matters, and it is impossible for the inventor to carry out the work personally, he would be well advised to go to a manufacturer or his wholesale house and ascertain its possibilities. Should the idea prove sound, the first essential would be to secure patents or other protection and arrange for the sale of rights to, or the receipt of royalties from, the manufacturer (The reader is referred to pages 621-622 for details of the application and granting of patents)

Where a special preparation has been made up for sale in the establishment, full instructions as to advantages claimed should be given to the staff. Attention must be drawn to the fact that the selling of all goods must be discreetly done, no attempt to force a sale should be encouraged, and excessive zeal must be prevented since it is a sure means of losing patronage

### THE LABORATORY

Hairdressers' establishments of any size should include the provision of a laboratory or a special room for making up preparations, etc. The planning and equipment of this room require great care and attention, and should be so arranged that natural light is available for the work-table, that all electric lights can be moved to any position required, and that well-fitting blinds are fixed so as to exclude every particle of light when necessary for microscopical work

Shelves and cupboards must be arranged in easily accessible positions, and such chemicals as are susceptible to light should be stored in light-proof cupboards. Equipment will include microscopes, slides, test-tubes, and circular covers, stains for colouring the organisms, and agar-agar and the various microbe cultures. Cotton-wool, enamels, adhesives, labels, a turning-table for mounting the slides, and a specially fitted box with compartments to hold completed slides must also be secured.

A case reference book will be found invaluable, and should contain the name of the client, nature of the complaint, diagnosis, and treatment, also the number of the lens used and the magnification given. Where several powers of lenses have been used the findings in each case should be noted so that progress under the treatment can more readily be detected at subsequent examinations

The above should be stored in suitable cupboards near the work-table and a shelf arranged for the measuring glasses—which should range from 1 oz. to 20 oz.—and the two sets of scales, one a light balance and the other for heavier weights.

Another shelf should be fitted for the storing of bottles. The actual arrangement is a matter for individual taste, but it is considered advisable not only to set the chemicals in alphabetical or other purposeful order, but to change the order from time to time: this will lessen the risk of applying wrong ingredients, as it

## BUSINESS ORGANIZATION

will enforce an examination of the labels before use is made of the contents of any bottle

On the other side of the laboratory a further set of shelves should be set up, or, preferably, an adapted kitchen dresser may be used. The latter is much more satisfactory, as the strong shelves near the floor may be used for the storage of heavy jars and packages without fear of damp penetrating, which is an important point with such preparations as henna or camomile. A drawer should be provided for storing stoppers, sprinklers, corks, a cork-presser, and string of various thicknesses, whilst another should contain labels (boxed so as to keep them clean) and cardboard or other containers or cartons.

The next consideration is the storage of bottles which will be both round and flat. The round bottles usually have ground glass stoppers, in which case it is advisable to stack them with the stoppers to the wall, thus obviating the otherwise inevitable loss where

the stoppers are left free to fall and break. The lowest shelf should be used for the larger sizes, and the smaller sizes should be accommodated on the higher shelves.

In stacking flat bottles they should be placed in brick fashion, that is to say, the first row should commence half the width of a bottle away from the end of the shelf, and the second row at the edge, thus the space between two bottles is covered by the next above. Where bottles of varying sizes are stored together they should be packed sideways so that the flat surfaces will be against each other.

Should there be a cupboard situated near the fireplace in this room, it should be reserved for corrugated and oil paper, permanent waving sachets, tubes, and any other utensils which must be kept dry.

Gas should be laid on and the fittings arranged so that a movable Bunsen burner may be adjusted as required for heating purposes when carrying out experiments, etc.

## THE WORKSHOP

Where the establishment is a small one the workshop may consist of only one bench or table. But where the business is a large one it must be arranged that "combing" or hackling is done on a separate bench, and as far away as possible from any draught, since combings are invariably dusty, and with currents of air the dust will be carried over other work.

The disposition of the workers should be in the definite order of their work, thus saving time and

movement in passing the work forward to completion. For example, the weaving hands should be placed together, the knotters seated at one table and the parting-makers by themselves, whilst hair-preparers, mixers, tinters, and bleachers should be accommodated in a separate room or laboratory, specially equipped. *Postiche* dressing, again, must be separated from the other sections, since for the baking or drying the work must be kept away from steam or fumes.

## THE HAIR STORE

Here, again, shelves and drawers will be required in even greater numbers than for the workshop or laboratory, since the greater the number of containers used the easier is the labour of finding the exact hair required to meet orders.

Special drawers should be reserved for the storing of long hair, and should be labelled with the quality, colour, and lengths stored in each. The hair should be sorted as it is received, wrapped in a loose piece of oilcloth, and secured by means of a rubber band or length of string. It is important that all hair should

be wrapped as soon as possible after use since the loss of a few lengths each time will result in quite a considerable shortage at the end of the year.

A number of cardboard boxes will be required to contain wavy or curly hair, and they should be marked with labels, the markings being classified as "Croquis, 6 in. to 12 in.," "crop curl, 6 in. to 12 in.," "Curly prepared from combings 6 in. to 12 in.," etc., with a separate box for all qualities and all lengths. Each of these boxes should be wrapped in oilcloth.

## THE MULTIPLE-SHOP OWNER

Where success has attended business efforts, and it is considered that additional development at the same address is impossible, the common result is that other branches are opened in other districts.

As to the results from each branch, it is advisable to treat each as a separate business, that is, each separate branch shall bear its own overhead charges, its proportion of advertising, in cases where a joint scheme

has been operated, and a proportion of the expenses incurred in extra supervision.

The receipts and payments should be dealt with through separate bank accounts, and at the close of the year only should the results of the combined branches be brought together for the purpose of viewing the general and final result from the owner's point of view.

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In the case of a branch where expenditure is heavier than receipts over a period, additional funds could be advanced to the branch showing the deficit, but it should be treated as a loan, crediting another branch

from which the sum was transferred. It is customary, however, to provide a special contingency fund, or pool, from which weak and struggling branches may be helped.

### INSURANCE VALUES

The hairdresser should be fully insured against all risks. These include fire, burglary and theft, third party (claims by the public for injuries received during treatment or by accidents whilst on the premises), plate-glass (cost of replacement of breakages), and consequential loss (following fire or other causes when the average profits, rent and standing charges during rebuilding will be paid by the insurance company). The risks of damage by aircraft, lightning, tempest, etc., may be the subject of special policies, but they are usually included in a trader's "all in" policy.

Insurances of this nature are contracts of indemnity, that is, the company accepting the risks will only pay in respect of the actual loss suffered, and where an over-valuation has been made by the insured he cannot receive more than the value lost. Again, where the value has been understated the company will pay that proportion of the loss which the

insured value bears to the true value of the property insured. Examples to illustrate these points are given below—

Case 1 True value of premises £1,000. Value for insurance stated as £1,300. In the case of total loss, the insurance company will pay only £1,000, and the premium paid in respect of the extra £300 cannot be reclaimed by the insured.

Case 2 True value £1,500. Value for insurance stated as £1,000. In the case of total (or partial) loss the insurance company will only pay two-thirds of the loss, thus, on total loss the sum receivable will be £1,000, or on a partial loss of £300 a payment of £200 will be receivable.

The risks to be covered and the amount for which each item must be insured should first be decided upon, after which quotations may be secured from various trade organizations or insurance companies.

### INDEXING, FILING, AND BOOK-KEEPING

The card index system is undoubtedly the best means of recording and filing information. Card indexes and containers take up very little room, and the information is tabulated in concise order and is therefore easily accessible. Moreover, for hairdressers' use, whether for treatments, tinting, *postiche*, or as a record of special sales (prescribed lotions, etc.), the system has the advantage of individuality. Each client receiving treatment has a separate card whereupon full details of his or her case are inscribed. Thus the early diagnosis is always available, and the progress, or otherwise, of the treatment may be easily traced.

Needless to say, all business letters, invoices, and receipts should be properly filed. Receipts should not be destroyed for at least two years from the dates they bear. Method is imperative in all things, and the time taken in filing is more than saved when information is called for.

The hairdresser and beauty culturist should particularly note the usefulness of the card index system for hair dyeing cases. Card indexing can easily be adopted also for trichological consultations and treatments. For hairdressers who specialize in *postiche* the system is particularly helpful.

As to orders for hair work, great care is essential that the correct details and measurements are noted, and that a full record of the client's requirements is taken

to prevent bad mistakes, not only from the financial point of view, but also as regards the probable loss of clientele arising therefrom. Work sheets should be prepared for the entry of all information, but, in order to keep the name of the client from the knowledge of the staff, a code number should be entered instead of the name. This is done by entering the name and address in the ledger *only*, and the number will be found by means of the index, e.g., assuming the name of the client is Mrs. Browne, the initial letter "B" will form part of the code, and the next page or folio in the ledger will provide the rest of the number, thus, if the last page to be used was page 62, then the ledger page 63 will bear the name and address of the new client, and the work sheet will be numbered "B 63."

The details of the order will appear on the work sheet, and the price to be paid, the amount of deposit or references (if required) should be entered in the ledger. An invoice as to the price, with a deduction of the amount deposited, should be prepared and handed to the client at the time of accepting the order.

The code number "B 63" will be used continuously for this particular client, and should appear on every record of work to be executed, thus any alterations or copies of the work can readily be made from the details appearing on the appropriate sheet. An example of a boardwork sheet is given on the opposite page.

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BOARDWORK SHEET No    *Date*

*Date work required*

*Order details*

*Measurements of scalp*

*Hair length                      Quality                      Quantity*

*Parting length                      Placing                      Position*

*How to be made*

*How to be dressed*

*Hair passed by\*                      Hair mixed by\**

*Parting made by\*                      Foundation made by\**

*Knotted } by\*                      Weight when finished*  
*Woven    }*

\* It is necessary to insert in the spaces indicated by asterisks merely the assistant's working number, viz No 2 or 3 as the case may be

When the order is completed, this work sheet, together with the envelope containing the paper pattern of the foundation and a sample of the hair, should be placed in a filing cabinet in its proper place, viz File "B 63". In some systems a card index is kept to record the names and addresses and code numbers of customers, thus giving the necessary additional

to be installed should next be considered. There are two main systems, i.e. single entry and double entry, and, in addition, the more popular method particularly with businesses doing mainly a *cash* trade, of keeping a Cash Book with several analysis columns and a Private Ledger. Book-keeping can be as simple or as complicated as desired, but at the same time, providing that essential details are easily found, the actual state of the business at any given date may be ascertained by any of these systems.

### The Single-entry System

The single entry system is a simple form of book-keeping, and consists of the entry of receipts and payments with personal accounts for suppliers and clients. The balance obtained by deducting the *net* assets at the beginning of the period from those at the end of the period is assumed to be the profit after adjustments for additions to and withdrawals from capital have been made. If the amount of *net* assets at the commencement is greater than that at the end of the period under review, a loss on trading has been sustained. The system consists of entering in a day book notes of goods received and supplied on credit and of cash receipts and cash payments, in a form similar to the example given below.

#### DAY BOOK

Date		Fo	Goods, etc			Cash		
			£	s	d	£	s	d
19 Oct 1	Received goods Powder Blanc & Co		157	6	-			
	Returned empties, ditto			7	6			
	Paid carriage (charge P B & Co)						3	6
	Mrs Carver (C 47) Order (goods sent)		4	4	-			
	Paid into bank					20	-	-
	Cash purchases					2	3	4
	Paid X Y & Co (£50 10s less 5% discount) cheque					47	19	6
	Paid wages as per lists					25	5	-
	Paid general expenses					5	-	-
	Mrs Browne (B 63), order for transformation		10	10	-			
	Drew cheque for self					5	-	-
	Receipts per lists—							
	(Gentlemen's Dept)					15	18	6
	(Ladies' Dept)					19	13	9
Oct 2	Received cash, Mrs Carver (C 47)					4	4	-
	Paid into bank					15	-	-
	Received deposit, Mrs. Browne (B 63)					5	-	-
	Sent cheque on account, P B & Co					50	-	-
	Paid rent to 31st December by cheque					52	10	-
	Mrs Hayter (H 32) Order (goods sent)		4	15	-			
	Receipts per lists—							
	(Gentlemen's Dept)					13	18	3
	(Ladies' Dept)					12	6	6
	Received goods X. Y & Co		35	-	6			

information to an assistant where it is not desirable that access to the ledger should be given

### Book-keeping

Having dealt with the question of cash deposits and the entry of credit orders, the system of book-keeping

The cash book will be written up from the day book, as shown in the example on page 596. It is advisable to use three columns, one each for cash discount, cash and bank items. The cash discount column is not balanced, but its total is simply carried to a Discount Account in the ledger. The bank column enables the



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## CASH BOOK

Receipts		For	Dis- count			Cash			Bank			Payments		For	Discount			Cash			Bank		
			£	s	d	£	s	d	£	s	d	£	s	d	£	s	d	£	s	d	£	s	d
19 Oct 1	To Balance b/d		38	9	6	442	8	3															
	" Cash				20																		
	" Receipts (Gentlemen's Dept)		15	18	6																		
	" Ladies' Dept		19	13	9																		
" 2	To Mrs Car- ver (C 47)		4	4	-																		
	" Cash				15																		
	" Mrs Browne (B 63)		5	-	-																		
	To Receipts (Gentlemen's Dept)		13	15	3																		
	" Ladies' Dept		12	6	6																		
			109	10	6	477	8	3															
" 2	To Balance b/d		41	18	8	321	18	9															

\* This item appears twice since Cash pays the sum to the Bank which receives it

proprietor to check the balance at the bank with that in his cash book at any time

The items in the "Goods, etc" column in the day book are not posted to a ledger, but serve as a guide for payment of suppliers' invoices when statements

will be paid after the closing date, should be prepared, together with a statement of the total sums withdrawn from, or paid into, the business by the owner during the period under review. A statement of profit and loss is then set out as in the following example—

### A. TONSURE, COIFFEUR, PICCADILLY STREET, LONDON, W 1 STATEMENT OF PROFIT AND LOSS FOR THE YEAR ENDED 31ST DECEMBER, 19

	£	s	d		£	s	d
Creditors (Suppliers not yet paid)	118	14	9	Furniture, Fittings, and Tools at cost	725	15	6
Capital Account—being excess of assets over liabilities at this date	1571	12	-	Stock at cost	65	3	10
				Debtors	34	14	6
				Cash at bank	853	-	7
				" in hand	11	12	4
	£1,690	6	9		£1,690	6	9

are received, it being necessary only to refer to the dates in the day book to find the appropriate invoices, which should be marked "Paid". Similarly, when preparing reminders to clients of unpaid accounts, the day book entries which have not been marked off would form the basis of the accounts to be rendered.

At the end of the year the balances, as shown by the bank and cash columns in the cash book, which should agree with the bank pass book (after adjustment for any bank charges) and actual cash in hand respectively, should be noted together with a list of clients' accounts unpaid. To these must be added the value of purchases not used or sold (stock) and the cost price of the fittings, furniture, and tools which can be used during the next year.

A statement of the amounts due to suppliers, which

To ascertain the profit made during the year the balance of Capital Account at 1st January of the same year must be taken from that of the Capital Account in the above statement, i.e. £1,571 12s 0d, or, if it is the first year of business, the cash put into the business will constitute the figure to be deducted. Again, the figures of cash in hand and at the bank (after adjustment for any bank charges) are the actual

	£	s	d
Capital, 31st December, 19	1,571	12	-
Add Drawings for year (Sums drawn by owner)	300	-	-
	1,871	12	-
Less Capital, 1st January, 19	1,427	14	8
Profit for the year	£443	17	4

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balances, therefore, the total withdrawn for the owner's personal expenses must be taken into account. The profit is then found to be £443 17s 4d as shown in the statement at the foot of page 596.

This figure cannot be taken as the full net profit, for example, the value of furniture, fittings, and tools is less than it was at the end of the previous year

leaving a sum of £78 7s 6d to provide for new furnishings, etc., and any bad debts

When the net profit has been ascertained a schedule of balances is prepared in order that the true and final position of the business may be shown. This schedule is called the Statement of Affairs, and usually takes the following form—

A TONSURE, COIFFEUR, PICCADILLY STREET, LONDON, W 1

STATEMENT OF AFFAIRS AS AT 31ST DECEMBER, 19

[illegible]

The wear-and-tear of use has made them "second-hand," or new styles of fittings may have been introduced during the year which have caused the market value of the fittings, etc., already installed, to fall. This depreciation must be provided for, and in so doing the prudent owner will consider the possible "life" of his equipment. Assuming this to be, say, ten years, then he should deduct from the profits each year 10 per cent of the cost of the fittings, £72 11s 6d, and " earmark " a like amount from cash. Thus, at the end of ten years, when the need for new equipment arises, the funds for the purchase of this will be forthcoming, since the owner, being prudent, will not have withdrawn from the business more than the profit shown in his statement, and there is a possibility that the fittings which have been "written off" as being of no value will have some value on resale.

Again, it might be known that certain of the persons whose accounts appear among the debtors cannot be traced, and there is a possibility that the accounts will remain unpaid. It is obvious, therefore, that provision should be made for any bad debts, and a deduction should be made as a bad debts reserve.

The profit is therefore reduced as follows—

Profit for the year	£	s	d
Less Depreciation,			
10% of £725 15s 6d	72	11	6
" Bad Debts Reserve	5	15	6
Net profit	£365	10	4

In this way the owner of the business, by limiting his personal drawings to the net profit, is thereby

## The Double-entry System

### The Double-entry System

This system is known as the double entry method, because every item is entered in two forms, i.e. a debit and a credit. This may appear complicated, but the following advantages are claimed over the single entry system—

single entry system—  
 1 If all entries are complete at a certain date a list of balances will prove the correctness or otherwise of the books, but it must be pointed out that errors of principle, omission, and misposting and compensating errors are not revealed by the extraction of a trial balance

2 Since the twofold aspect of every transaction is recorded, the separation of expense (or profit and loss) items can readily be distinguished from personal (or suppliers' and clients') details. Thus the profit or loss for a period can immediately be determined for comparison with previous periods.

3 The arithmetical correctness of the Trading and Profit and Loss Accounts can be proved by the preparation of a balance sheet. The exact financial position of the business also is clearly shown.

4 As the books are tested, the risk of fraud remaining undetected is lessened

The day book is again brought into use, and to permit the posting of the items to be up-to-date in large businesses this book may be in two parts, e.g. one part for use on Monday, Wednesday, and Friday, and the other for the intermediate days.

In addition to the cash book, an example of which has already been given, a personal ledger with separate pages for each supplier or client, a general ledger for the entry of impersonal items such as furniture or

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expenses and purchases and sales day books are employed.

The day books, however, are used as the basis for the items which are to appear in the appropriate ledger accounts. It should be noted that, where purchases and sales returns are not numerous, these items are not entered in special day books, but they are recorded in sections of the purchases book and the sales book respectively.

Having prepared these "prime entries," the double entry must be made. A simple rule for double entry book-keeping is that the account that receives is debited, the amount appearing on the left-hand or Dr.

side, and the paying account is credited, i.e. the amount is entered on the right-hand or Cr side. Thus, for example, the business receives cash from Mrs Carver, and Mrs Carver is credited giving the double entry—*Cash Dr, Personal Account Cr*. The entries of the details in the cash book, together with other entries on page 560, are given below in the form in which they will be shown in the ledger. For the sake of illustration, it is assumed that the value of Furniture, Fittings, and Tools is £250, and that depreciation has been written off this value at the rate of 10 per cent.

Stock is valued at £180

### PURCHASES DAY BOOK

Date	Particulars	Fo	£	s	d	£	s	d
19 Oct 1	P B & Co Goods as per Invoice C 4320 Empties charged (returnable)		156	14	—	157	6	—
2	X Y & Co Goods per Invoice 1004					35	—	6
	Purchases Account Dr					£192	6	6

### PURCHASES RETURNS BOOK

Date	Details	Fo	£	s	d	£	s	d
19 Oct. 1	P B & Co Empties returned ex Invoice C 4003						7	6
	Returns Outwards Account Cr						7	6

### SALES DAY BOOK

Date	Details	Fo	£	s	d	£	s	d
19 Oct 1	Mrs. Carver (C 47) Sundries					4	4	—
2	Hayter, Mrs (H 32) W 1 Sundries					4	15	—
	Sales Account Cr.					8	19	—

### PERSONAL LEDGER

#### POWDER BLANC & Co

Dr.	Fo	£	s	d	Cr	Fo	£	s	d
19..					19..				
Oct 1	To Returns		7	6	Oct 1	By Goods	157	6	—
" 2	" Cash		3	6					
" 2	" Bank	50	—	—					
" 2	" Balance c/d	106	15	—					
		157	6	—			157	6	—
					" 3	By Balance b/d	106	15	—

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Dr

XY & Co

19.		Fo	£	s	d	19		Fo	£	s	d
Oct 1	To Bank		47	19	6	Oct 2	By Goods		35	-	6
	„ Discount		2	10	6		„ Balance c/d		15	9	6
			50	10	-				50	10	-
„ 3	„ Balance b/d		15	9	6						

<sup>3</sup> B 63		Dr		MRS BROWNE						W 2		Cr		<sup>3</sup> B 63	
19		Fo	£	s	d	19		Fo	£	s	d				
Oct 2	To Balance c/d		5	-	-	Oct 2	By Cash		5	-	-				
			5	-	-				5	-	-				
								</							

<sup>4</sup> H 32 Dr		MRS HAYTER										W 1		Cr H 32 <sup>4</sup>	
19 .		Fo	£	s	d	19		Fo	£	s	d				
Oct 2	To Sales .		4	15	-	Oct 2	By Balance c/d		4	15	-				
„ 3	„ Balance b/d		4	15	-										

<sup>5</sup> C 47 Dr		MRS CARVER										N 10		Cr. C 47 <sup>5</sup>	
19		Fo	£	s	d	19 .		Fo	£	s	d				
Oct. 1	To Sales .		<u>4</u>	<u>4</u>	<u>-</u>	Oct 2	By Cash		<u>4</u>	<u>4</u>	<u>-</u>				

## GENERAL LEDGER SALON RECEIPTS (GENTLEMEN'S DEPT)

Dr		SALON RECEIPTS (GENTLEMEN'S DEPT)										Cr			
19 .		Fo	£	s	d	19 .		Fo	£	s.	d				
Oct. 2	To Trading Account		29	16	9	Oct. 1	By Cash . . . .		15	18	6				
						" 2	" Cash . . . .		13	18	3				
			29	16	9				29	16	9				

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2 SALON RECEIPTS (LADIES' DEPT)									
Dr					Cr				
19	Fo	£	s	d	19	Fo	£	s	d
Oct 2	To Trading Account	32	-	3	Oct 1	By Cash	19	13	9
					" 2		12	6	6
		32	-	3			32	-	3

3 PURCHASES									
Dr					Cr				
19	Fo	£	s	d	19	Fo	£	s	d
Oct 1	To Cash	2	3	4	Oct 2	By Trading Account	194	9	10
" 2	" Sundry Purchases	192	6	6			194	9	10
		£194	9	10			£194	9	10

4 PURCHASES RETURNS									
Dr					Cr				
19	Fo	£	s	d	19	Fo	£	s	d
Oct 2	To Trading Account		7	6	Oct 1	By Sundry Creditors		7	6

5 SALES									
Dr					Cr				
19	Fo	£	s	d	19	Fo	£	s	d
Oct 2	To Trading Account	8	19	-	Oct 2	By Sundry Debtors	8	19	-

6 WAGES									
Dr					Cr				
19	Fo	£	s	d	19	Fo	£	s	d
Oct 1	To Cash	25	5	-	Oct 2	By Profit and Loss Account	25	5	-

7 GENERAL EXPENSES									
Dr					Cr				
19	Fo	£	s	d	19	Fo	£	s	d
Oct 1	To Cash	5	-	-	Oct 2	By Profit and Loss Account	5	-	-

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Dr		DRAWINGS				Cr			
19		£	s	d	19		£	s	d
Oct 1	To Bank	5	-	-	Oct 2	By Capital Account	5	-	-

Dr		RENT										Cr	
19		Fo	£	s	d	19		Fo	£	s	d		
Oct 2	To Bank		52	10	-	Oct 2	By Profit and Loss Account		52	10	-		

Dr		DISCOUNT								Cr	
19		Fo	£	s	d	19		Fo	£	s	d
Oct 2	To Profit and Loss Account		2	10	6	Oct 2	By Total Discount		2	10	6

II		DEPRECIATION										II	
Dr												Cr	
19.		Fo	£	s	d	19		Fo	£	s	d		
Oct 2	To Furniture, Fittings and Tools Account		25	-	-	Oct 2	By Profit and Loss Account		25	-	-		
			<u>25</u>	<u>-</u>	<u>-</u>				<u>25</u>	<u>-</u>	<u>-</u>		

12 Dr		FURNITURE, FITTINGS, AND TOOLS						12 Cr			
19.		Fo	£	s	d	19		Fo	£	s	d
Oct 1	To Balance b/d		250	-	-	Oct 2	By Depreciation Account		25	-	-
							„ Balance c/d		225	-	-
			<u>£250</u>	-	-				<u>£250</u>	-	-
„ 3	„ Balance b/d		<u>£225</u>	-	-						

13 Dr		CAPITAL						13 Cr			
19		Fo	£	s	d	19		Fo	£	s	d
Oct 2	To Drawings Account .		5	-	-	Oct 1	By Balance b/d .		730	17	9
" 2	" Profit and Loss Account		48	10	10						
" 2	" Balance c/d		677	6	11						
			£730	17	9				£730	17	9
						" 3	" Balance b/d		£677	6	11



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Assuming at this stage that the proprietor wishes to ascertain that the books are correctly entered, a list of the balances of the accounts is taken and is set out in the form of a Trial Balance, which is shown below—

contained therein are transferred to the final accounts. Final accounts consist of a Trading Account, a Profit and Loss Account, and a Balance Sheet. In most cases the simple form of accounts shown below

TRIAL BALANCE

Dr				Cr			
	£	s	d		£	s	d
Cash in hand	41	18	8				
Cash at Bank	321	18	9				
P B & Co				106	15	-	
X Y & Co	15	9	6				
Mrs Browne				5	-	-	
Mrs Hunter	4	15	-				
Salon Receipts—							
(Gentlemen's Dept)				29	16	9	
(Ladies' Dept)				32	-	3	
Purchases	194	9	10				
Returns							
Sales				8	7	6	
Wages	25	5	-		19	-	
General Expense	5	-	-				
Drawings	5	-	-				
Rent	52	10	-				
Discount				2	10	6	
Depreciation	25	-	-				
Furniture, Fitting, and Tools	225	-	-				
Capital				730	17	9	
	£916	6	9	£916	6	9	

The posting of the double entries is thus proved, and the Trial Balance may be used as the basis for ascertaining the present position of the business, through the medium of the final accounts. After the Trial Balance has been compiled the various balances

and on the next page will meet the requirements of the hairdresser and the Inland Revenue authorities.

The purpose of the Trading Account is to show what profit or loss has been made on trading before overhead charges and sundry receipts are taken into

TRADING ACCOUNT  
FOR THE YEAR ENDED 2ND OCTOBER, 19 \*

Dr				Cr			
	£	s	d		£	s	d
To Purchases	194	9	10	By Salon Receipts—	29	16	9
Less Returns <sup>1</sup>	7	6		(Gentlemen's Dept)	32	-	3
				(Ladies' Dept)			
„ Balance—				„ Sales		61	17
Gross Profit to Profit and Loss Account	56	13	8	„ Discount		8	19
				„ Stock in hand		180	-
	£250	16	-		£250	16	-

<sup>1</sup> Purchases and Sales Returns are usually shown as deductions from the Purchases and Sales figures instead of being posted to the credit and debit sides of the Trading Account respectively.

PROFIT AND LOSS ACCOUNT  
FOR THE YEAR ENDED 2ND OCTOBER, 19 \*

Dr				Cr			
	£	s	d		£	s	d
To Wages	25	5	-	By Gross Profit brought down	56	13	8
„ General Expenses	5	-	-	„ Discount	2	10	6
„ Rent	52	10	-	„ Net Loss to Capital Account	48	10	10
„ Depreciation	25	-	-				
	£107	15	-		£107	15	-

\* Although only two days' accounts have been dealt with, this is the usual form of sub-heading which should be used in connection with the final accounts for a year.

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## BALANCE SHEET AS AT 2ND OCTOBER, 19

<i>Liabilities—</i>	<i>£ s d</i>	<i>£</i>	<i>s</i>	<i>d</i>	<i>Assets—</i>	<i>£ s d</i>	<i>£</i>	<i>s</i>	<i>d</i>
Sundry Creditors—					Furniture, Fittings and Tools	250 - -			
P B & Co	106 15 -				Less Depreciation	25 - -			
Mrs Browne	5 - -	111	15	-			225	-	-
Capital Account—					Sundry Debtors—				
Balance at 1st October, 19	730 17 9				X Y & Co	15 9 6			
Less Net Loss	48 10 10				Mrs Hayter	4 15 -			
	682 6 11				Stock		20	4	6
Less Drawings	5 - -	677	6	11	Cash in hand	41 18 8	180	-	-
					„ at Bank	321 18 9			
							363	17	5
		£789	1	11			£789	1	11

account, i.e. gross profit or gross loss. On the debit side of the account will be shown the amount of stock held at the commencement of the trading period. In the case of a *new* business, the stock will be nil, as in the example on page 602. The next debit item is the amount of purchases made during the period, and from this figure is deducted the value of the goods returned to suppliers as being damaged or for other reasons.

The credit side of the Trading Account will consist principally of receipts from the salons and counter sales. It is a rare occurrence for a customer to return goods to the hairdresser, but, if such an event does happen, a record must be made of the value of the goods returned, and the figure must be deducted from the amount of sales in the Trading Account, as in the case of returns of purchases.

The amount of stock held at the end of the trading period must now be valued at cost or market price, whichever is the lower, the stock figure is placed to the credit of the Trading Account.

Only stock which has been received and for which the invoices have been entered in the purchases book must be included in the stock-taking. The Trading Account is then balanced, a debit balance denoting a gross loss and a credit balance indicating that a gross profit has been made.

The balance of the Trading Account is transferred to the Profit and Loss Account, the purpose of which is to ascertain the net profit or net loss, i.e. after administration expenses and incidental gains have been taken into consideration.

On the debit side of the latter account are placed all administration losses and expenses incurred during the period under review, whilst sundry gains are transferred to the credit side. It must be remembered, however, that items of expense paid for in advance (e.g. insurance premiums) and income due but not received (e.g. rent of a portion of the premises which has been sub-let) must be apportioned so that only those amounts which are applicable to the actual trading period are included in the Profit and Loss Account.

Depreciation and the reserve for bad and doubtful debts (see page 597) must also be transferred to the debit of the Profit and Loss Account.

The balance of the Profit and Loss Account is transferred to the Capital Account of the proprietor of the business, a loss is debited, and a profit is credited to the latter account. The net profit is the figure upon which income-tax liability is based, although in the majority of cases certain adjustments have to be made by the Inland Revenue authorities.

As previously mentioned, the Balance Sheet serves the double purpose of proving the accuracy of the Trading and Profit and Loss Accounts, and showing the exact financial position of the business. It is compiled from those items contained in the Trial Balance which have not been included in the Trading and Profit and Loss Accounts.

Among the liabilities, which are shown on the left-hand side of the Balance Sheet, will be included the amount owing to sundry creditors, the details of the Capital Account, and any other liabilities, such as a bank overdraft and loans.

The assets are shown on the opposite side of the statement, and consist of the amount due from sundry debtors, less the reserve (if any) for bad debts, the values of the premises or lease, as the case may be, furniture, fittings, fixtures, tools, etc., from which adequate amounts for depreciation should be deducted, the value of the stock held at the end of the period, cash in hand and at the bank, and any other items of a similar nature.

Copies of final accounts should be preserved, since they not only afford valuable information as to the progress or otherwise of a business, but are necessary and important factors in the case of negotiations for the sale of a hairdressing establishment.

A few points as to the accounts should now be noted.

**Goods Ordered.** These should not appear in the accounts until actually received and taken into stock, but the details should appear in an order book, provided with duplicate pages. Every order, whether

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sent by post or given to a traveller, should be written, giving details of the goods, grades, quantities, prices, and dates of delivery. Copies of orders should be filed until the goods in question have arrived and been checked and the invoice entered in the purchases book. When the goods have been examined it is usual to enter on the tickets or wrappings, not only the sale price, but also the cost. The latter is useful as a

check on future deliveries and at stock-taking, and it is preferable to use some code to give this figure. A specimen code is—

N O R T H W A L E S  
1 2 3 4 5 6 7 8 9 0

where the letters are substituted for the figures, thus an article costing 4s 8d would be marked T/L.

**Clients' Orders.** These should be detailed as shown on the work sheet on page 595, and entered in the day book and marked "Order." The amount to be charged should not be entered in the sales book until

the work has been completed and passed and the invoice sent to the client.

**Personal Ledger.** The items from the purchases and sales books should be entered in this ledger as soon as possible so as to show the indebtedness of the business and the amounts due to it.

**Cash Book.** This may be balanced monthly instead of daily, and the bank pass book should be checked

### CASH STATEMENT 1ST OCTOBER, 19

	£	s	d		£	s	d		£	s	d
Balance	35	9	6	Sundries	2	3	6		7	6	10
Assistant—					2	3	4		20	—	—
1 Salon	2	3	6		5	—	—		46	14	11
Sales		12	6								
2 Salon	5	10	—	Banked							
Sales	3	3	—	Cash in hand							
3 Salon	2	6	—								
Sales		5	—								
4 Salon	8	4	—								
Sales	2	6	6								
Self—											
Salon	4	2	6								
Sales	2	7	—								
Counter Sales	4	12	3								
	£74	1	9						£74	1	9

regularly to see that all entries have been made correctly.

**Salon Receipts.** Having already discussed the systems of recording receipts by the assistants, some method of summarizing these results as a check on the cash balance and the commission payments must be used. The actual receipt of the money should be recorded by means of a cash register of the type with the roll recorder whereon is written or stamped the amount of the sale made. The counter assistant or cashier will have received slips showing the amounts paid by clients, and suitable lists should be made of the

### SALON ANALYSIS SHEET MONTH OF 19

Asst No	Ordinary Salon			Manicure			Tinting			Face Massage			Treat- ment			Permanent Waving			Hair Work			Sales			Total		
	£	s	d	£	s.	d	£	s.	d	£	s	d	£	s	d	£	s	d	£	s	d	£	s	d			
1																											
2																											
3																											
4 etc.																											
Total																											

**Remarks.** (Notes on any publicity scheme commenced or completed, such as local advertisements, etc., which may have a bearing on fluctuations in the figures.)

## BUSINESS ORGANIZATION

amounts charged by each operator. At the close of business the day's totals of these should appear on the cash statement as given on page 604.

The sundries are detailed in the day book, from which they are transferred to the cash book

A better plan for the keeping of cash, particularly where this is in charge of a counter assistant, is to bank the sales receipts in entirety and maintain a fixed amount as a "float" by cashing a cheque for the expenditure during the day. In the illustration the amount to be banked on the following day would be £35 12s 3d, and a cheque for £7 6s 10d would be cashed which would restore the "float" to £28 9s 6d (the amount brought forward less the £20 banked).

The cash statements should be filed daily until the end of each month, when the Salon Analysis Sheet should be prepared. This enables the owner of the business to watch the progress of each department, and the results of, say, an advertising campaign which may have been carried out through the Press or other media. An example of an Analysis Sheet is given on page 604.

## A Simplified System

The third method consists in keeping all the cash transactions in a Cash Book ruled with analysis columns, thereby enabling all the receipts and expenditure to be entered and analysed in one operation, and posting the totals only to the appropriate accounts in a Private Ledger

The simplicity of this method will appeal strongly to the busy hardresser, and, in practice, he will probably leave the posting of the totals to be done by his accountants when they audit his books at the end of the year

A specimen page of this analysis Cash Book is shown opposite. Note that the left-hand side has a column for the date, a space for "particulars" and five columns headed "Salon Work," "Goods Sold," "Total," "Miscellaneous" and "Bank." On the right-hand side there is a Date column, a space for "Particulars" and 15 Cash columns with the following headings "Total," "Goods," "Wages," "Sundries," "Laundry & Cleaning," "Postage & Fares," "Salon Materials," "Repairs & Renewals," "Advertising, Printing, etc.," "Gas & Electric," "Rent, Rates, Insurance," "Telephone," "Interest Payments," "Drawing A/c," "Special" and "Bank." All these headings are self-explanatory, except, perhaps, the column headed "Special." This would be used for any items of expenditure which would not clearly fall under one of the other heads, such as any purchase of additional equipment, the repayment of any loan, etc.

Analysis Cash Books may be obtained from most stationers, and can be had with more cash columns if

[illegible]

# THE ART AND CRAFT OF HAIRDRESSING

desired. For instance, if a hairdresser had a large "hair-work" trade, he might want to have an extra column each side to record, separately, his receipts and expenditure for all hair-work.

To avoid overloading this Cash Book with a mass of Petty Cash items, he should keep a separate "Petty Cash" book and enter only the totals in the Cash Book either weekly or monthly. In the same way, he could with advantage, enter the "Takings" either weekly or monthly from a "Daily Takings" book.

Every landresser should bank his complete takings and make all payments only by cheque. Wages and petty cash items would, of course, be

P.A.Y.E.

The Inland Revenue authorities, having adopted the "Pay as you earn" method of tax collection, it devolves upon every employer to keep a satisfactory record of the gross wages and commission paid to each employee, the amount deducted for Income Tax, and National Insurance and the Net amount paid each week. The weekly tax deductions must be remitted monthly and the simplest method of dealing with this matter is by keeping a specially ruled "Wages Book" as illustrated below. In columns 1, 2 and 3 enter respectively the gross wages, the commission due and the total. In the next column

[illegible]

actually paid in cash, but a cheque for the exact amount should be drawn either beforehand or later and used to replace the amount disbursed

In the "Private Ledger" an account will be opened for each of the headings appearing in the Cash Book. The totals of the Cash Book columns should be posted to the appropriate accounts in the Private Ledger and then, at the end of the financial year, and with the necessary adjusting entries, which the auditors will make, the Trading Account, the Profit & Loss Account and the Balance Sheet can be prepared, and the Net profits agreed with the Income Tax Inspector.

## Accountancy

However large or small the business may be, the owner will be well advised to employ an accountant to periodically audit his accounts, since, in addition to his being able to present a correct position of affairs, he may also effect considerable savings in any matters affecting income-tax

At the same time, all details as to, say, depreciation of machinery or any other implements of the craft should be given to the accountant at the time of the preparation of the accounts, since in many instances he is able to put a very good case before the Inland Revenue authorities for allowances and deductions which it would be difficult for the hairdresser to obtain himself.

enter the National Insurance contribution payable by the employee. In the fifth column enter the amount of Tax deducted. The sixth column is for other deductions (if any) and the last column will show the net amount due to each employee. Total this column and rule it off each week, after adding at the foot, the full amount expended on National Insurance stamps, which will include the employer's contribution. This figure will be the amount of the week's Wages cheque. The "Tax deducted" column, should be totalled only, not ruled off, but carried forward, week by week, until the end of the Tax month, i.e. the fifth of each month. It is an advantage to write this column in red ink. Now total and rule off this column, and remit the amount shown by dispatching a cheque to the Tax Collector on the due date (at present, the 19th of each month). This payment, when entered in the Analysis Cash Book, will be extended to the "Wages" column. A specially printed wages envelope as shown on page 607, will be found of great advantage where there is a large number of employees. Have envelopes of a size which will just take a Treasury note folded in half.

## Buying

It is always advisable to see all representatives when they make calls and examine the lines offered. Should they prove unsuitable, the traveller can be informed, when he may make alternative offers or

## BUSINESS ORGANIZATION

### WAGES ENVELOPE

NAME	WEEK	CODE
Miss		
Gross Wages		
Commission to	195	
Extras		
<b>TOTAL</b>		
<b>AUTHORIZED DEDUCTIONS</b>		
Nat Insurance		
Income Tax		
Special		
<b>Net Amount Enclosed £</b>		

Notes

Please check contents and notify any errors immediately

suggest special goods which could be carried as an exclusive product. A keen note of all markets should be taken, and the trade journals and proprietary advertisements should be read so as to keep abreast of all new lines and equipment which are likely to increase the efficiency and sales of the business.

Strict attention to stocks is essential, and some means of stock recording should be used. Innumerable systems are in use, but a simple method is as effective as an extensive one, providing it gives instant

### FACE POWDERS

		In	Out	In	Out	In	Out	In	Out
Date	Price	1s	1s 6d	2s	3d	3s	6d		
May 1		24	8	24	10	36	—	—	
" 31		12	28	12	8	12	12	—	
July 1									
" 31		36	36	36	18	48	32	12	7

information as to the lines which are selling well and the amount in hand. A suitable form is given opposite.

Thus all powders at 1s have been sold, eighteen 1s 6d powders remain in stock, and so on. The book may be used under headings for each wholesaler or a separate page utilized for each class of goods, and it may be ruled to show weekly sales, or in any other way which the owner prefers.

Where detailed sales are required it will be necessary for the assistant making the sales to write the required information on the sales slip, and, although this entails extra time when the sale is made, the saving in labour when stock-taking more than compensates.

By making himself familiar with the trend of the Sales Analysis Sheet, together with a scrutiny of the stock book, the owner of the business will be able to maintain a high rate of turnover with minimum outlay. In this connection he should be informed of lines which are asked for by clients, and which, if the demand continues, should be bought in small quantities until he is satisfied as to the regularity of their sale.

Again, he should note where national advertising schemes are being carried on by manufacturers, and, if convinced of the eventual demand of the articles so presented, he should stock a small supply and make a tentative display of the goods. In this way the business will acquire a reputation of being up to date with a consequent chance of enlarging its clientele.

Whatever is bought should be bought in sufficient quantities for the trade done, and where a constant sale is evident stocks may be accumulated. By buying large parcels the hairdresser is generally able to receive better prices and larger discounts, particularly in the buying of hair for *postiche*. Quality is the first consideration, however, and if, for example, the class of trade requires best quality hair, medium or cheap class purchases must not be made. Particularly is this necessary with white hair, since there are so many shades and classes of durability. Grades of hair are numerous, and many terms are used, such as "frizzy *forcée*," which is made with dyed hair, cuttings, and odd trimmings. The softer wave or curl requires a better quality of hair, and is best prepared from slightly wavy hair of a natural colour.



# THE ART AND CRAFT OF HAIRDRESSING

## HAIRDRESSING ORGANIZATIONS

National Federation of Hairdressers  
20 Cannon Street, London  
Greater London NW 1

Incorporated Guild of Hairdressers, Wigmakers &  
Perfumers  
33 Gt. Queen Street, W C 2

Hairdressing Manufacturers' and Wholesalers' Association  
17 L79  
100 Cannon Street EC 4

London and Provincial Hairdressers' Association  
17 Nettleton Road, SE 14

Federation of Hair Artists of Great Britain  
4-10 Quadrant Arcade  
Regent Street W 1

Affiliated Academies  
405 Kenton Lane  
Harrow, Middx.

General Association of Ladies' Hairdressers  
Regina House  
15 Queen Street EC 4

The Hairdressers' Registration Council  
39 Grafton Way, London, W 1

Professional Hairdressing Development Group  
25 Savile Row  
W 1

Hairdressing Standing Committee  
69 Cannon Street  
London, EC 4

## SECTION XXI

### GENERAL AND LEGAL INFORMATION

#### APPRENTICESHIP AND LAWS RELATING THERETO

FOR a great number of years the system of indenturing apprentices to the hairdressing trade fell into disuse. During the past few years, however, determined efforts have been made to re-introduce the system with considerable success. The apprenticeship idea is an old one, dating back to the old trade guilds, wherein self-respecting craftsmen joined themselves together, jealously guarding their trade secrets and privileges, this system was legalized in 1383. The old-time craftsmen despised the undesirable fellow, and took pains to protect their craft from being overstocked with new candidates. New entrants into the profession were carefully scrutinized as to their suitability. The craft was kept selective, and competition was limited at the right time, that is to say, *at the beginning*.

There were many faults with the old system, however, and many radical changes have been made with the introduction of the present system. For instance, apprenticeship contracts were rarely drawn up for a less period than six years, this was far too long, and was a factor which militated against the system. In many cases high premiums were asked with little return in wages. These faults have now been remedied, and three years is the period of bound apprenticeship, after which time the apprentice is free to serve another master for greater experience, or alternatively may continue serving with the present master with complete freedom to change his or her employer after the usual period of notice. Premiums are now rarely asked for, and in fact, some of our major Craft organizations view with disfavour the payment of any premium.

Another improvement in favour of the apprentice is the compulsory payment of wages in accordance with the Hairdressing Undertakings Wages Council. Unfair exploitation of young persons is therefore at an end, to the immediate and ultimate advantage of all those becoming apprenticed to the Craft.

Side by side with the present scheme there have been established in this country more than thirty-five technical colleges for the further education of apprentices indentured to hairdressing and the number of apprentices attending them has grown to more than 3,000. The colleges are financed by the education authorities with the approval of the Minister of Education, and providing there is sufficient accommodation, attendance will be compulsory at a date to be determined in accordance with the provi-

sions of the Education Act, 1944. When this date is announced every apprentice below the age of eighteen will be required to attend on one whole day or two half days for 44 weeks in each year, or where continuous attendance is more suitable, for a continuous period of eight weeks or two periods of four weeks in each year. An excellent start has been made to provide adequate technical education for hairdressing apprentices. But thirty-five schools are not enough.

The City and Guilds of London Institute has agreed to act as the examining body for those apprentices attending the technical schools, and on the recommendation of its Advisory Committee on Hairdressing has adopted the regulations and syllabuses which provide for the award of certificates in (a) Ladies' Hairdressing, and (b) Gentlemen's Hairdressing. (See Section I Craft Education, pp 8-10.)

#### Courses of Instruction

The courses are designed to provide a broad, general training for those engaged in the hairdressing Craft, and are intended particularly to meet the needs of apprentices. They are based upon the assumption that students will pursue their studies in part-time attendance at a technical college or other institution for further education providing instruction, including practical work, in the subjects mentioned for approximately 180 hours in each of three years, or will otherwise complete an equivalent course of study, before taking the Institute's examinations.

From the foregoing, it is clear that it is the aim of the Craft to raise the standard of education of the hairdresser both generally and technically. Education counts not a little in these days, and the hairdresser of the future must not only be technically skilled, but must also be a person of culture. An endeavour has been made in this book to further these ideals. This country has had no obligatory apprenticeship law since the Act of 1814, when the old statutes were annulled, therefore, hairdressers have to act as a trade through their various organizations, in conjunction with local Education Authorities, to bring about a system of education and training for apprentices. Great progress has been made, and it can be claimed that the facilities now available for apprentices in hairdressing in this country are at least equal to those offered to the Craft on the Continent.

Apprentices having successfully completed their

## THE ART AND CRAFT OF HAIRDRESSING

three-year term, may continue increasing their knowledge by joining one of the many academies which exist throughout the country. At these academies it is possible to see our greatest artists at

work, most of whom are always willing to advise and instruct the younger members of the Craft. A list of the principal hairdressing academies in London and the provinces is given in Section I, page 10.

## BRITISH LAW RELATIVE TO APPRENTICESHIP

Apprentices are "bound" by indenture for a period of three years; in certain circumstances the period may be four years. No person can be bound against his will, and, in the case of a minor, the consent of a parent or guardian is also necessary. A minor can only be bound to service until he is twenty-one years old. An apprentice must obey his master's lawful commands and give faithful service. The master, on the other hand, usually covenants to teach his trade or profession to the apprentice, and the latter is entitled to have such opportunities for gaining experience as will enable him to become expert in his master's business. Unless caused by his own misconduct, the temporary illness of an apprentice does not absolve his master from paying his wages, nor can absence through illness be made an excuse for prolonging the apprenticeship beyond the agreed date. Nor can an apprentice be compelled to stay with the executors, after the death of the person to whom he was bound, unless the indenture or agreement contains provision to that effect. The apprentice, however, may claim performance of the contract from the executors, or, as an alternative, the return of a fair proportion of any premium which may have been paid. Similarly, the sale of the business during the apprenticeship does not release the master from his covenant. An apprentice cannot be compelled to stay with his master's successor, nor can he, or his parent or guardian, be compelled to pay for breakages, unless specifically agreed to in the indenture or agreement.

An apprenticeship is terminated when the whole time has been served, or, if he refuse to serve longer, when the apprentice attains the age of twenty-one years, or when either apprentice or master dies, though death of one member of a firm to which the apprentice is bound does not dissolve the contract. In all apprenticeship documents some express stipulation should be made as to what must be done if the agreement terminates before the end of the time agreed upon.

In the absence of any such stipulation, if the apprenticeship comes to an end through some wrongful act of the master, for example, when he has not taught the business in accordance with his covenant, the apprentice may recover damages equal to, or in excess of, the proportion of the premium for the unexpired term of service.

In certain circumstances, the parent or guardian may be sued for breach of contract if an apprentice refuses to serve after attaining the age of twenty-one years. An apprenticeship may also be terminated at any time by mutual agreement, or by an order of justices, or by the bankruptcy of the master, in which case part of any premium paid may be returned by the trustees, subject to an appeal to the Bankruptcy Court.

Disputes between employer and apprentice, in cases where no premium has been paid, or where it has not exceeded £25, are dealt with by the Courts of Summary Jurisdiction.

### Joint Agreements for Apprenticeships

The conditions of employment of apprentices have been the subject of special consideration by the Hairdressing Undertakings Wages Council. A model form of indenture has been prepared by the Council to conform with the provisions of the Wages Council Orders, 1949. Forms incorporating all the requirements of the Orders are obtainable from the National Hairdressers' Federation, 20 Cranbourne Gardens, Golders Green, London, N W 11, the Incorporated Guild of Hairdressers, Wigmakers and Perfumers, 33 Great Queen Street, London, W C 2, or the Hairdressers' Registration Council, 39 Grafton Way, London, W 1, at nominal cost plus postage.

Opposite is an exact copy of the model form of indenture prepared by the Hairdressing Undertakings Wages Council. It clearly indicates the advantages of such a comprehensive arrangement.

## ASSISTANTS' ENGAGEMENTS

The following points anent the hire of services of an assistant are included as a guide to the master who may be in doubt as to what is customary in relation to shop assistants, including hairdressers.

A verbal agreement for the hire of services for an indefinite period, between an employer and an assistant, is valid, but an agreement for a specified term

exceeding twelve months must be in writing and signed by the party or parties concerned. The written agreement, which may be simply a letter offering a situation on certain specified terms, should be stamped at the nearest money order office within fourteen days of the date appearing upon it.

In the absence of any agreement as to notice, the

# GENERAL AND LEGAL INFORMATION

## DEED OF APPRENTICESHIP

THIS AGREEMENT made the \_\_\_\_\_ day of \_\_\_\_\_ one thousand  
nine hundred and \_\_\_\_\_ Between \_\_\_\_\_ of  
\_\_\_\_\_ a minor of the age of \_\_\_\_\_ years,  
(hereinafter called the "Apprentice") of the first part,  
of \_\_\_\_\_ parent or guardian of the Apprentice  
(hereinafter called the "Guardian") of the second part and  
of \_\_\_\_\_ (hereinafter called the "Employer")  
of the third part,

WHEREAS the Apprentice has continuously served the Employer since \_\_\_\_\_  
as a prospective Apprentice with a view to his/her employment as  
an Apprentice by the Employer in his/her trade of hairdressing for a term of three years from that  
date

NOW IT IS HEREBY AGREED between the parties hereto as follows —

1 (a) The Apprentice of his/her own free will and with the consent of his/her Guardian hereby binds  
himself/herself to serve the Employer as his/her Apprentice in his/her trade of hairdressing  
for the remainder of the said term of three years

Strike out this  
clause if not  
applicable

(b) The Guardian covenants that he will pay to the Employer on behalf of the Apprentice the  
sum of £ \_\_\_\_\_ by way of premium, such sum to be paid on or  
before the \_\_\_\_\_ day of \_\_\_\_\_

†Strike out  
words in  
brackets if not  
applicable

2 †In consideration of the covenants and agreements entered into by the Guardian and the Apprentice  
[and in consideration of the payment to the Employer on behalf of the Apprentice by the Guardian  
of the sum of £ \_\_\_\_\_ by way of premium (the receipt of which  
the Employer hereby acknowledges)], the Employer hereby covenants with the Guardian and the  
Apprentice and with each of them severally as follows —

\*Strike out  
words not  
applicable

- (a) The he/she will keep the Apprentice as his/her Apprentice during the said term and to the  
best of his/her power skill and knowledge instruct the apprentice or cause him/her to be  
instructed in \*ladies' hairdressing or gentlemen's hairdressing or ladies' and gentlemen's  
hairdressing,
- (b) that he/she will keep the Apprentice under his/her supervision or place him/her under the  
supervision of one or more operative hairdressers,
- (c) that he/she will pay the Apprentice during the said term of his/her service not less than the  
appropriate statutory minimum remuneration operative from time to time under the Wages  
Councils Acts, 1945 to 1948, or any statutory modification or re-enactment thereof for the  
time being in force,
- (d) that he/she will grant to the Apprentice the annual and customary holidays with pay to which  
he/she is entitled under the Hairdressing Undertakings Wages Council (Great Britain) Wages  
Regulation (Holidays) Order then current,
- (e) that he/she will afford facilities for the Apprentice to attend during the term of this agreement  
such technical classes as may be agreed by the parties hereto for the instruction of the Appren-  
tice in hairdressing and that if such classes occur during the ordinary working hours the hours  
so spent shall be reckoned as hours of employment under this agreement

3 In consideration of the premises the Guardian and the Apprentice respectively and severally cove-  
nant with the Employer as follows —

- (a) that the Apprentice shall faithfully and diligently serve the Employer as his/her Apprentice,
- (b) that the Apprentice shall keep the Employer's secrets and obey his/her lawful commands,
- (c) that the Apprentice shall not absent himself/herself from the Employer's services without  
leave,
- (d) that the Apprentice shall not do any wilful damage or knowingly suffer any damage to be done  
to the goods or other property of the Employer,
- (e) that the Apprentice shall attend such technical classes as may be agreed in paragraph 2(e) of  
this agreement provided that he/she suffers no loss of wages by so doing.

As witness the hands of the parties the day and year first above written

## THE ART AND CRAFT OF HAIRDRESSING

Signature of the Employer \_\_\_\_\_

Printed Name of Employer \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Occupation \_\_\_\_\_

Signature of the Assistant \_\_\_\_\_

Printed Name of Assistant \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Occupation \_\_\_\_\_

Occupation \_\_\_\_\_

Signature of the Apprentice \_\_\_\_\_

Printed Name of Apprentice \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Occupation \_\_\_\_\_

Occupation \_\_\_\_\_

*Note.* Indentures of apprenticeship became exempt from Stamp Duty under the Finance Act, 1949, with effect as from 1st August, 1949.

payment of wages weekly is generally *supposed* to imply a weekly hiring and monthly payments a monthly hiring. Several County Court judges, however, have ruled that such an implication must not be considered as necessarily applicable to the hairdressing trade. The notice required to terminate such engagements would be one week and one month respectively, in the absence of any agreed term. An assistant dismissed without notice may claim salary in lieu thereof, but dismissal without notice for gross incompetence, immorality, dishonesty, or disobedience to his employer's reasonable orders is justifiable. An employer may give an assistant a month's (or a week's, as the case may be) salary in lieu of notice, in addition to pay for holidays which may be due to him, but an assistant has not the corresponding privilege of tendering salary to his employer in lieu of notice.

The employer is liable, in civil law, for the mistakes of an assistant, but is never liable for the criminal acts of his assistants unless he has expressly authorized them. He is not obliged to answer inquiries respecting an assistant, but it is not always wise to withhold replies. No action could lie in respect of a *bona fide* statement of fact. The illness of an assistant, even for

a long time, does not absolve his employer from paying his salary in full, even though the assistant is in receipt of sickness benefit under the National Health Insurance Act. Although there may exist a Joint Industrial Council Agreement or Wages Council Order relating to a minimum period for which wages during illness shall be paid, it is necessary that an agreement in writing must be drawn up with the assistant, if the employer wishes to be absolved from paying wages during sickness beyond the minimum period. The alternative is to give proper notice to the assistant to terminate the engagement on account of illness.

An assistant is required, within three days of being absent on account of illness, to produce a medical certificate, failing which he shall not be entitled to payment in respect of such absence prior to the production of a medical certificate.

The death of an employer usually terminates an engagement. An assistant is entitled, in the case of the bankruptcy of his employer, to be paid in full for services rendered during the four months preceding the date of the receiving order, provided the amount does not exceed £50.

## INSURANCE AGAINST TRADE RISKS

The hairdresser is well advised to cover himself against all liabilities, and he will find it necessary to insure against the liabilities implied under the Common Law, the Fatal Accidents Acts, 1846 to 1908, or the

Law Reform (Miscellaneous Provisions) Act, 1934, in respect of Employers' Liability. Other insurances which should be taken out are those for Fire, Burglary, Plate Glass and Loss of Profits. Excellent terms are available

## GENERAL AND LEGAL INFORMATION

for all these classes of insurances by all the well-known insurance companies throughout the country

But perhaps the most important insurance to the wise hairdresser is that which safeguards his interests in the event of claims arising from his services. In recent years the public have become very claim-conscious and claims have been made against hairdressers on the slightest provocation. Of course, accidents may arise in the best of establishments, and the most efficient assistant may unwittingly cause injury to a client during—say—a permanent wave, or in the application of hair-dyes. Many clients are allergic to para dyes and in the event of a reaction resulting from the application of such dyes a claim for heavy damages may arise. It should be noted that even though there is no evidence of negligence, should

a client suffer injury following the service of the hairdresser, damages are almost certain to be awarded if the case is taken to law.

Special insurances are available to cover these risks and may be arranged with or through the hairdressers' own organization. The National Hairdressers' Federation, 20 Cranbourne Gardens, Golders Green, London, N W 11, have an excellent Public Liability Insurance Scheme for the benefit of members, whilst the Incorporated Guild of Hairdressers, Wig-makers, and Perfumers have an arrangement with an outside company to offer special terms to their members. The London & Provincial Hairdressers' Association, of 17 Nettleton Road, New Cross, London, S E 14, also offer adequate cover to members, with Lloyds as underwriters.

### P.A.Y.E.<sup>1</sup>

The Income Tax (Employments) Act, 1943, and the Income Tax (Offices and Employments) Act, 1944, make it obligatory on an employer to deduct tax from the pay of his employees whether or not he has been directed to do so by the Inland Revenue. The method adopted is known as the "Pay as You Earn" system and applies to all income from offices or employment except in a few isolated types of case for which the employers concerned can obtain special instructions from the local tax office.

The Acts provide that the income tax assessments are to be based on the actual income of the year of assessment, and that employers, when making any payment of wages or salaries, are to make a deduction or repayment of tax, calculated by reference to tax tables prepared by the Commissioners of Inland Revenue, notwithstanding that the actual assessments have not then been made.

Under these Acts, there is being ascertained at the end of each week or month the amount of tax due

from the employee on the total amount of earnings made up to date, this amount of tax being calculated by allowing against the total amount of income the proportionate part of the personal reliefs due to the employee for the whole year. The amount of tax to be deducted in any particular week or month will be the tax due on the aggregate income up to and including that week or month, less that tax already deducted in the previous weeks or months of the financial year.

In the case of fluctuating earnings, this system tends to have the effect of levelling the actual net pay from week to week or month to month, because in the periods of higher earnings the tax deductions are correspondingly higher, and in periods of lower earnings there is either a smaller tax deduction or actually a tax repayment. The system does not involve elaborate calculations by employers and an Employer's Guide giving full details of the "Pay as you Earn" may be obtained free of cost from any Inland Revenue Office.

## WAGES COUNCILS

The Wages Councils Act, 1945, provides for the establishment of Wages Councils, intended for the regulation of the remuneration and conditions of employment in certain circumstances. It re-enacts the Trade Boards Acts of 1909 and 1918, and in so doing brings the powers of trade boards, which are re-named "Wages Councils," into line with those of analogous bodies established under later legislation.

A main function of a Wages Council is to prepare and submit to the Minister of Labour and National Service proposals for fixing the statutory minimum remuneration to be paid, either generally or for any particular work, and also the holidays to be allowed

and holiday remuneration to be paid, by employers to all or any of the workers in relation to whom the Council operates. Such minimum remuneration, when made effective by the Minister, must be observed by all employers of the workers concerned and is enforceable in law.

A Wages Council consists of members representing employers and members representing workers in equal numbers, together with not more than three independent persons known as "Independent Members" one of whom is appointed to act as chairman. The members of a Wages Council are selected with a view to giving representation as far as possible to—

<sup>1</sup> A simple method of accounting for employees' tax deductions is described in Section XX, page 606.



## THE ART AND CRAFT OF HAIRDRESSING

A ... .. out and ... ..

... ..

Wages Council appointments are personal appointments and are made by the Minister of Labour and National Service. Before appointing representative members the Minister is required to consult the organizations representing respectively the employers and the workers concerned, and while no seats are allocated to the purpose of giving representation to such organizations, it is the normal practice to appoint candidates suggested by them so far as they satisfy the above mentioned requirements. The number of representative members varies according to the interests to be represented, and failing a sufficient number of suitable nominations from this source candidates may be obtained by other methods.

### The Powers of Wages Councils

A Wages Council has power to submit to the Minister proposals—

(a) for fixing the minimum remuneration to be paid, either generally, or for any particular work, by their employers to all or any of the workers in relation to whom the Council operates, and,

(b) for fixing holidays and holiday remuneration for all or any such workers, including provision as to the times at which or the periods within which holidays shall be allowed, and as to the times at which, and the conditions subject to which, the holiday remuneration shall become payable.

A Wages Council may also make recommendations to any Government Department on matters relating to the industrial conditions prevailing as respects the workers and employers in relation to whom it operates and the Department is required to give consideration to its views. Similarly, a Council is required to consider and report upon any matter relating to such conditions referred to it by a Government Department.

### Payment of Statutory Minimum Remuneration

Remuneration paid to workers must be not less than the statutory minimum remuneration fixed by a Wages Regulation Order (subject to certain exemptions described below) and contracting out is not allowed.

The only deductions which may be made from the statutory minimum remuneration are those which may lawfully be made—

(a) under the Income Tax Acts, National Insurance Acts, or any enactment requiring or

authorizing deductions to be made for the purposes of a superannuation scheme,

at the written request of the worker for either the purposes of a superannuation scheme or a provident scheme or for any purpose in the carrying out of which the employer has no beneficial financial interest whether directly or indirectly,

in pursuance of or in accordance with a contract made within the terms of Section 1, 2 or 3 of the Truck Act, 1896.

Wages Councils are, however, empowered to include in their wages regulation proposals, provisions authorizing specified benefits or advantages provided in pursuance of the terms and conditions of employment either by the employer or under arrangements with the employer, to be reckoned as payment of wages by the employer in lieu of payment in cash, and defining the value at which any such benefits or advantages are to be reckoned. The provision of such benefits or advantages must, however, not be illegal under the Truck Acts or any other enactment. Provision is also made for taking into account any payment made by a worker in respect of such a benefit or advantage specified by a Wages Council.

### Learners' Premiums

The only circumstances in which an employer may receive directly or indirectly a premium in respect of an apprentice or learner to whom a Wages Regulation Order applies is where the payment is duly made in pursuance of an instrument of apprenticeship. Normally any such payment must be made within four weeks of the commencement of the apprenticeship. Payment at any other time may be received only if it is made in pursuance of an instrument of apprenticeship which has been approved for this purpose by the Wages Council concerned. Acceptance of a premium in contravention of these provisions renders the employer liable to a fine not exceeding £20 and to repayment of the amount improperly received.

### Exemption for Injured or Incapacitated Workers

Where a Wages Council is satisfied that a worker employed or desiring to be employed in such circumstances that a Wages Regulation Order applies or will apply to him is affected by an infirmity or physical incapacity which renders him incapable of earning the statutory minimum remuneration, it may grant a permit authorizing his employment at less than the statutory minimum remuneration. Such a permit may be granted either unconditionally or subject to such conditions as the Wages Council may determine.

## GENERAL AND LEGAL INFORMATION

### Enforcement of Minimum Rates of Remuneration and Conditions

The employer is required to keep such records of hours worked and wages paid as are necessary to show that workers are paid not less than the appropriate statutory minimum remuneration and the records are to be retained by the employer for three years. Any employer who pays less than the statutory minimum remuneration to any worker or who fails to allow the holidays fixed by a Wages Regulation Order or to pay the statutory holiday remuneration is liable to a fine of £20 for each offence. On conviction the Court may also order him to pay arrears of remuneration for a period not exceeding two years. Failure to post notices or to keep proper records also renders an employer liable to a fine of £20. The Ministry of Labour and National Service has inspectors whose duty it is to ensure that the legal requirements of the Wages Councils Act are satisfied. Any worker who thinks he is not receiving the remuneration due to him may complain to one of these officers, but where an offence has been committed legal proceedings may be taken whether a complaint has been received or not.

A Wages Council for Hairdressing Order, known as the Hairdressing Undertakings Wages Council (Great Britain) Order, 1949, No. 1699, was made on the 12th day of September, 1949. Since that time amending Orders have been issued. The Orders do not apply to any of the following workers in respect of their employment in such undertaking—

(a) Workers who are employed exclusively as chiropodists,

(b) workers employed in a department of a hairdressing undertaking being a department which is wholly or mainly engaged in the retail sale of goods (other than hairdressers' sundries)

### How Statutory Minimum Remuneration is Fixed

When a Wages Council makes any wages regulation proposals, it must insert a notice of the proposals in the *London Gazette*, and, in the case of proposals affecting Scotland, in the *Edinburgh Gazette*, and send a notice to every employer in relation to whom the Council operates and whose name and address are known. Every such employer is required to exhibit a copy of the notice on his premises so that it can be conveniently read by the workpeople. The notice will specify a period within which employers or workpeople may make representations to the Council regarding the proposals. Under existing emergency legislation this period must be not less than fourteen days from the date of publication of the notice, after the emergency legislation is repealed the period must be not less than twenty-one days. If, after considering any representations received, the Council decides to proceed with the proposals, with or without amendment, it submits them to the Minister and normally within one month the Minister makes a Wages Regulation Order (unless for some special reason he thinks that the Council should reconsider its decision) giving legal effect to the proposals and stating the day on which they are to come into force.

## PARTNERSHIP

Frequently two or more hairdressers will enter into partnership. Provided care is exercised as to the suitability and desirability of a partnership, there are advantages in such a relationship.

According to the Partnership Act, 1890, a business partnership cannot exist unless a definite contract has been entered into, either orally or in writing. The mere investment of money in a business and receipt of profits therefrom does not constitute a legal partnership. A contract of partnership, however, may be implied by certain business acts, and a person proved to be a partner in any business is jointly liable with his co-partner for the debts thereof incurred from the time he joins the firm, such liability continuing until the person has formally notified his retirement from the business to all whom it may concern. Judgment obtained against partners jointly may be enforced against one only, leaving any question as to contribu-

tion to be settled between the partners. A new partner is not ordinarily liable for the old debts of the firm.

It is most desirable that regular articles of partnership should be drawn up at the outset. These should provide for the following: Nature of business, duration of the partnership, name of the firm, how the capital is to be provided, the banking account of the firm, who is to sign cheques, outgoings and profits, accounts, management of the business, what is to happen on the death of a partner or on dissolution of the firm, provision for the family of a deceased partner, and arbitration in case of disputes. The cost of preparing a partnership agreement is not usually an expensive matter. The Government requires a stamp duty of ten shillings to be paid in respect of a deed of partnership. A partnership in Scots law is an impersonal entity standing on the same footing as a corporate body in England.

# THE ART AND CRAFT OF HAIRDRESSING

## LIMITED PARTNERSHIP

In an ordinary partnership the liability of each partner for the debts of the firm is unlimited. By the Limited Partnerships Act of 1907, it has been made possible for a sleeping partner to limit his liability to the amount of capital which he has invested in the business. A limited partnership for ordinary commercial purposes may consist of any number of persons not exceeding twenty. Of these, at least one must be a "general" partner, liable for all debts and obligations of the firm. The "limited" partners who may also number one, or nineteen, or any intermediate number, must at the time of entering into the partnership contribute stated amounts of capital, and their liability is limited to such contributions. During the continuance of the partnership, a limited partner may

not draw out or receive back any part of his contribution—an enactment which would seem likely to prevent the gradual buying-out of an elderly sleeping partner by his younger and working colleague. A limited partner may inspect the books of the business and "advise with the partners" on the business, but he will have no lot or part in the management, but if he does take any part in the management he is liable as a general partner for all the debts and obligations of the firm.

A joint-stock company, or other corporate body, may be a "limited," but not a "general" partner. Full particulars with regard to the formation of all limited partnerships have to be delivered to the Registrar of Joint-stock Companies.

## SHOPS ACT, 1950

The Shops Act, 1950, consolidates the Shops Acts, 1912 to 1938, though there are some changes in detail. A number of the provisions of the earlier Acts have been revised, while others have been repealed, but apart from detail there is little change. The Act is clearly a preparatory enactment in readiness for amendments—particularly to the closing hours of shops—in future legislation.

Realizing the need for revision of the older Acts relating to Shops, the government of the day set up a Committee of Enquiry on the 1st of January, 1946, (a) to enquire into (amongst other things) the provisions of the Shops Acts relating to closing hours, both general and local, and (b) to enquire into, and make recommendations, as to the machinery for enforcement of same. This Committee, under the chairmanship of Sir Ernest Arthur Gowers, presented its report to Parliament in April, 1947. In this report it was recommended that the Shops (Hours of Closing) Act, 1928, should be amended by the substitution of seven o'clock for eight as the general evening closing hour and eight o'clock for nine as the closing hour on the "late night." Another important recommendation was that local authorities should no longer have the power to vary the exemptions from half-day closing or the hour at which the half-day should begin.

### Hours of Closing

The present Act states that every shop shall be closed for the serving of customers not later than nine o'clock in the evening on the late day and eight o'clock in the evening on any other day of the week. Clients may, however, be attended to where it is proved that they were in the shop before the closing hour.

There is a special provision for the sale of tobacco

and smokers' requisites. A local authority may, in their area, by order substitute the general closing hours for later hours, not being later than ten o'clock in the evening on the late night or half-past nine in the evening on any other day. They must, however, be satisfied that such an order is desired by the occupiers of at least two-thirds in number of the shops to be affected by the order.

### Early Closing Days

The Act lays down that every shop shall be closed for the serving of customers not later than one o'clock in the afternoon on one week day in every week. The local authority may, by order, fix the day on which a shop is to be so closed and may fix the same day for all shops, or different days for different classes of shops, or different days for different parts of the district, or different days for different periods of the year.

Where the half-day of closing is other than Saturday, the order shall provide for enabling Saturday to be substituted for another day in the week respecting any shop in which a notice to that effect is affixed by the occupier.

### Bank Holidays

Where a shop is closed during the whole day on the occasion of a Bank Holiday, and that day is the day fixed for the weekly half-holiday, it will be lawful for the occupier of the shop to keep open for the serving of customers after the hour at which it is required to be closed either on the half-holiday immediately preceding, or on the half-holiday succeeding, the Bank Holiday.

*Penalties.* All the foregoing are provided for in

## GENERAL AND LEGAL INFORMATION

Part I of the Act, and the penalties in the event of any contravention of or failure to comply with, any of the provisions of that part of the Act, the occupier of the shop shall be liable to a fine not exceeding—

- (a) in the case of a first offence, one pound,
- (b) in the case of a second offence, five pounds
- (c) in the case of a third or subsequent offence, ten pounds

### Modification in Special Cases

In places frequented as holiday resorts during certain seasons of the year, and for exhibitions and on special occasions, including the Christmas season, provision is made for modifying the general hours of closing and the early closing day, subject to certain limitations as to the period during which the modifications may run and to the safeguarding of the interests of the shop assistants

### Sunday Trading

After half a century of efforts by hairdressing Craft organizations to secure a full day's rest in seven, a special Act was passed into law and received Royal Assent on the 1st August, 1930. This Act, known as the Hairdressers' and Barbers' Shops (Sunday Closing) Act, 1930, was repealed as from the 1st

May, 1937, at which date hairdressers became subject to the provisions of the Shops (Sunday Trading Restriction) Act 1936 and in turn the 1936 Act has been replaced by provisions in Part IV of the 1950 Act

This Act lays down that every shop shall be closed on Sundays but hairdressers or barbers may at any time, for the purposes of that business, attend a person in any place if such attendance is necessary by reason of the bodily or mental infirmity of that person, or in any hotel or club if that person is resident therein

This part of the Act in respect of Sunday trading by hairdressers and barbers applies to Scotland also

There are special provisions in respect of persons of the Jewish faith

**Penalties.** Any person who contravenes the provisions relating to Sunday trading shall be liable to a penalty not exceeding two pounds in the case of the first offence and in the case of a second and subsequent offence twenty pounds

### Other Provisions

Other parts of the Act relate to conditions of employment of young persons, meal times and the statutory half-holiday for shop assistants

## BUSINESS NAMES ACT, 1916

The Business Names Act, 1916, requires that whosoever is carrying on a business, or undertaking, in partnership under a trade name, or under any different name or title than their own, shall be registered. For example, if John Brown is carrying on the business of a hairdresser or barber under the name, say, of Maison John's, or Brown & Co., he must be registered under the Act. Moreover, the name, or names, of the real persons constituting the firm must be printed on the

memoranda, etc., of the firm. It is impossible, therefore, for the personnel of any particular business to be secret. If they are not so registered they are liable, also they cannot recover any debts in a Court of Law. Any person sued for debt by a hairdresser, or any other individuals, who should be registered, but who are not so registered, may base his defence upon that fact, and such a defence will be upheld in law

## NEGLIGENCE (LEGAL) IN BUSINESS

The liability of a hairdresser for negligence when "carrying on his trade, profession, or calling," is extensive. The fact that hairdressing requires the exercise of specially skilled ability and experience renders the hairdresser liable to persons, or clients, injured through his failure to use the necessary skill. Should a client suffer any damage through the default of the hairdresser or his assistant, then the employer is liable. The master is in law responsible to third parties for the torts, so-called, of his employees.

For example, the mere fact that the hairdresser cuts a client's face whilst shaving does not of itself constitute negligence, but should the hairdresser not exercise due care and should he continually cut a client's face, or in any way cause a bad disfigurement, then that would constitute negligence.

Again, should the hairdresser fail to observe reasonable and proper sanitary methods, such as the omission to sterilize a lather brush or a razor, then in the event of a claim against him for a "foul shave" he would be guilty of negligence and liable to damages to the person injured. (See Section XIX, Hygiene and Sanitation, pages 577 to 578)

A hairdresser is under no obligation to serve all clients who may present themselves at his shop. He may, and would be wise, to refuse a client who is known to be suffering from a skin disease or from some other dangerous malady.

The hairdresser should not undertake to do more for a client than is required by the latter; for example, if a client asks for a "light trim," and through carelessness or malicious thought the hairdresser cuts the cli

## THE ART AND CRAFT OF HAIRDRESSING

hair extremely close, then he is liable for damages to the client. The same point applies if the client asks for a haircut, and the hairdresser forces upon him a friction, a singe, or a shampoo.

In the sale of goods the hairdresser is liable if the goods are not suitable for the purpose, as represented by the vendor, for example, a hair tonic may be sold as suitable for a certain purpose, and, in the event of the client proving that the tonic is not appropriate, he is entitled to damages.

The point also applies to the sale of hair dyes which may not result in the specified colour being obtained after the use of such articles. Thus, if the hairdresser sells a hair dye, representing it to produce, say, a mid-brown colour, and after application the client's

hair becomes a shade of purple, then the hairdresser is liable.

Liability appertains not only to preparations made up by the hairdresser himself, but also to patent and proprietary preparations. But in the case of the latter form of goods, the purchaser must proceed against the manufacturer of the proprietary or patent preparations.

In cases where a manufacturer of a proprietary article claims that his preparation will produce a given result a contract or a warranty is implied. But in the case of the failure of the article acting as specified, the legal interpretation of such a contract or warranty and the question of responsibility must be left to the Courts.

## PROHIBITED OBSTRUCTIONS

The hairdresser must avoid obstruction of the pavement outside his shop, that is to say, he is liable if his window is so dressed as to attract a large crowd, thus causing an obstruction on the pavement. Reasonable "window gazing" does not, however, constitute an obstruction. Local by-laws may, and in many towns do, prohibit window blinds which project dangerously over the pavement. The bars of the sun blind should not be lower than a height of 7 ft. Should the hair-

dresser fail to observe this by-law, a person passing underneath the blind, if injured thereby, is entitled to claim damages against the owner of the business.

A local authority may require a hairdresser, who wishes to display a "barber's pole" outside his shop, to enter into an agreement for permission to allow the said pole to be set up. The local authority may also charge a nominal payment, usually a shilling per annum, for this easement, so-called.

## CONTRACT LAW

The nature of a contract will be best conveyed by a brief reference to its essential elements. These are—

(a) Genuine "consent" between the two parties making the contract. Both parties must have "capacity" to contract, and must understand the nature of the agreement which they make.

(b) Offer and acceptance, both of which must be precise and be communicated.

(c) "Form of consideration." This phrase means that in all contracts made otherwise than under seal there must be some "consideration," i.e. some act, forbearance, or promise, showing that the benefit contracted for is not to be received gratuitously. A request for services or a promise to pay for services can be inferred from conduct.

(d) Lawful purpose. Contracts against public policy or in undue restraint of trade are illegal.

An action on a contract made by deed is not barred for twenty years; but an action on a contract otherwise made is barred by the Statute of Limitations in six years.

Agreement can be communicated in writing, or orally, or by conduct, but the acceptance must be unconditional, and identical with the offer. If communicated by letter, the acceptance is good when the letter is posted. An offer can be withdrawn before

acceptance, unless some special "consideration" be given to the offeror to keep the offer open for a definite time.

Certain contracts must be in writing, or there must be a written note or memorandum of the contract made and signed by the party to be charged, or his authorized agent. Among these are—

Acknowledgments of debts barred by the Statute of Limitations, agreements which are not to be wholly performed within one year from the date of the contract, e.g. a three years' apprenticeship, executor's promises to pay damages out of his own estate, contracts of suretyship, agreements to let or take furnished lodgings, contracts for the sale of goods over the value of £10, unless there has been part acceptance and receipt, or part payment.

In the last example it is important to note that the "sale of goods" does not cover a contract for work and labour. A contract for the sale of several articles, the value of which collectively is £10, though the value of each article is less than £10, is within the statute.

Acceptance and receipt, in the Sale of Goods Act, 1893, means any act in relation to the goods which recognizes any pre-existing contract of sale. Retention of goods by the buyer after the lapse of a reasonable time, without notice of rejection to the seller



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would be such an act. Goods can be refused if they are not "up to sample." In contracts of sale by description the law will imply a "condition" that the goods shall correspond with the description, or, if sale is made by description and sample, the goods must correspond with both. But if the buyer has examined the goods, there is no implied condition as to defects which such examination should have revealed.

Breach of an essential condition, whether *mala fide* or not, is ground for "avoiding" the contract. In an oral contract, such a condition cannot always be determined by the course of dealing between the parties, then a reasonable price, determined by the facts of each case on its merits, must be paid.

If more than the contract quantity be delivered, all may be rejected, or the contract quantity only may be accepted, or the whole may be accepted and paid for. If less than the contract quantity be delivered, all can be rejected, or the quantity sent may be taken on proportionate payment. A buyer is not obliged to

accept delivery by instalments unless this has been agreed upon or is customary in the trade. If a buyer lawfully rejects goods he is not bound to return them, he need only tell the seller that he rejects them. If a vendor be ready to deliver, and the buyer refuses for an unreasonable time to take delivery, the vendor may sue for the loss caused by the buyer's refusal and for charges for the storage of the goods. A contract to deliver goods is completely discharged by tendering the goods for acceptance according to the contract. If the goods are refused, they need not be offered again, the vendor is discharged from his obligation, and can bring an action for non-acceptance or defend an action for non-delivery.

If a hairdresser sells patent or proprietary preparations he may be subject to a condition that he will not sell these goods at a lower price than that stipulated by the makers. If the hairdresser sells such goods at a lower price, and there is a proper written agreement between him and the makers, then the hairdresser will be liable to damages, usually stipulated, if he sells below the price named.

## TRADE-MARKS AND PROPRIETARY RIGHTS IN GOODS

A "trade-mark" may be defined as a symbol consisting in general of a picture, a label or a word or words applied or attached to the goods of a trader for the purpose of distinguishing them from the similar goods of other traders, and of identifying them as his goods, or those of his successors in the business in which they are produced or put forward for sale. A trade-mark differs in its legal character both from a Patent and from a Copyright—(*Encyclopaedia Britannica*, 1930).

The law as to what words may be registered as a trade-mark is definitely laid down in the Trade Marks Act, 1938.

A "mark," includes a device, brand, heading, label, ticket, name, signature, word, letter, numeral, or any combination thereof.

A "trade-mark" shall mean a mark used or proposed to be used upon or in connection with goods for the purpose of indicating that they are the goods of the proprietor of such trade-mark.

A "registrable trade-mark" shall mean a trade-mark which is capable of registration under statutory provisions.

A trade-mark must be registered in respect of particular goods or classes of goods, and, to be registrable, must contain or consist of, according to Section 9 of the 1938 Act, at least one of the following essential particulars—

1. The name of a company, individual, or firm represented in a special or particular manner.
2. The signature of the applicant for registration or some predecessor in his business.
3. An invented word or invented words.

4. A word or words having no direct reference to the character or quality of the goods, and not being according to its ordinary signification a geographical name or surname.

5. Any other distinctive mark, but a name, signature, or word or words, other than such as fall within the description in the above paragraphs (1), (2), (3), and (4), shall not, except by order of the Board of Trade or the Court, be deemed a distinctive mark. "Distinctive" means "adapted to distinguish the goods of the proprietor of the trade-mark from those of other persons."

A trade-mark may be limited in whole or in part to one or more specified colours. If a trade-mark is registered without limitation of colour, it shall be deemed registered for all colours. Registration of a trade-mark is for a period of seven years, but may be renewed from time to time. On application made by the registered proprietor in the prescribed manner and within the prescribed period, the registrar shall renew the registration of such trade-mark for a period of fourteen years from the expiration of the original registration or of the last renewal of registration. A fee is charged for renewal of registration.

In an action for the infringement of a trade-mark, the Court must admit evidence of the usages of the trade in respect to the get-up of the goods for which the trade-mark is registered. No registration under the Act must interfere with any *bona fide* use by a person of his own name or place of business, or that of any of his predecessors in business, or the use of any



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*bona fide* description of the character or quality of his goods. The Act, however, does affect rights of action against any person for passing off goods as those of another person or the remedies in respect thereof.

Any person who represents a trade-mark as registered which is not so is liable for every offence on summary conviction to a fine not exceeding £5. A person is deemed, for the purposes of this enactment, to represent that a trade-mark is registered if he uses in connection with the trade-mark the word "registered," or any words expressing or implying that registration has been obtained for the trade-mark.

### Registration of Trade-marks

It is advisable for a hairdresser who desires to register a trade-mark to buy a copy of the "Trade-marks Rules," and to obtain the official instructions from the Sale Branch of the Patent Office, 25 Southampton Buildings, London, W.C. With regard to word marks, applicants should note that it is not possible, broadly speaking, to register the following three kinds of words: (1) Geographical names, (2) Surnames, (3) Descriptive words, and it is frequently difficult to decide whether any given word falls under any of these heads. Cases often happen in which a person thinks he has invented a word, and yet on investigation it is found that such a word already exists and falls under one of the heads above-mentioned. Again, though a given word, after argument, may be decided not to fall under one of the forbidden heads, yet the word may be so much on the border line that much discussion can be raised before a final decision is reached. It is greatly to the advantage of a person adopting a new word mark—it being immaterial to him what word he adopts—to choose a word which is open to little or no discussion. The registrar will give what assistance he can on this subject, and it is suggested that an applicant desirous of adopting a new word mark, before doing so, should submit by letter a word, such as he thinks will suit his purpose, for the registrar's consideration. The registrar will only express an opinion as to how far a word submitted is within the section, and will make no search for the purpose of ascertaining whether any other person has a similar registered mark unless a search fee is paid.

### Opposition to Trade-mark Registration

Notice of opposition to the granting of a trade-mark should be addressed to the Comptroller-General of Patents, Designs, and Trade-marks, Patent Office, 25 Southampton Buildings, London, W.C., within one month from the date of the publication in the official journal of the application for registration. All other

communications respecting trade-marks should be sent to the same address.

### Trade Names

A trader has the exclusive right to the use of his registered trade-mark. But, apart from registered trade-marks, there are also trade names which by common usage refer to the goods of a particular trader, and rights in such trade names may also receive protection. At law, the proprietor of an unregistered trade name or mark can claim only that no one else shall use the name in a deceptive way. Further, he is required to prove (1) that the trade name does, in fact, distinguish his goods on the market, (2) that the methods of the defendant are, in fact, calculated to deceive a substantial proportion of the purchasing public.

### Improper Use of Royal Arms

If any person, without the authority of Her Majesty, uses in connection with any business or profession the Royal Arms (or arms so closely resembling the same as to be calculated to deceive) in such manner as to be calculated to lead to the belief that he is duly authorized so to use the Royal Arms, or if any person, without the authority of Her Majesty, uses in connection with any trade, business, calling, or profession any device, emblem or title in such manner as to be calculated to lead to the belief that he is employed by or supplies goods to Her Majesty or such member of the Royal Family, he may, at the suit of any person who is authorized to use such arms or such device, emblem, or title, or is authorized by the Lord Chamberlain to take proceedings in that behalf, be restrained by injunction or interdict from continuing so to use the same, or, under the provision of the Patents Act, 1907, may be fined £20.

### The Use of Own Name

A difficult point arises when an individual trades under his own name, when it happens also to form part of the trade name, or names, of a well-known proprietary article. Several cases have been before the Courts on this subject, but the following may be taken as the established principles of law.

If a trader has a trade name for his goods which denotes those goods solely in the market, and distinguishes his goods from similar goods of other traders, so that the trade and the public, when asking for goods under that name, mean and intend to get particular goods emanating from one particular trade source (although they may not know such trader's name), then he is entitled to be protected by the Court against other traders using that name in such a way as to be calculated to pass off other goods as his.

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A man will not be restrained from simply carrying on business in his own name, even though confusion may arise. A man will be restrained from carrying on

business in his own name dishonestly, i.e. in such a way as to represent that his business or his goods are the business or goods of another trader.

### FALSIFICATION OF MARKS, MERCHANDISE MARKS ACTS

The first attempt to make the falsification of trade-marks a criminal offence was in the Merchandise Marks Act, 1862. The Act of 1887 was, however, the first really comprehensive piece of legislation affecting the subject.

This Act provides that every person shall, unless he proves that he acted without intent to defraud, be guilty of an offence, who—

- (a) Forges or attempts to forge any trade-mark, or
- (b) Falsely applies to goods any trade-mark or any mark so nearly resembling a trade-mark as to be calculated to deceive, or
- (c) Makes any die, block, machine, or other instrument for the purpose of forging, or of being used for forging, a trade-mark, or
- (d) Applies any false trade description to goods, or
- (e) Disposes of, or has in his possession, any die, block, machine, or other instrument for the purpose of forging a trade-mark, or
- (f) Causes any of the things above-mentioned to be done.

It is also an offence if a person sells, or exposes for sale, or has in his possession for sale, or for any purpose of trade or manufacture, any goods or things to which any forged trade-mark or false trade description is applied or to which any mark or mark so nearly resembling a trade mark as to be calculated to deceive is falsely applied. But the person may be discharged from prosecution if he proves—

(a) That, having taken all reasonable precautions against committing an offence against the Act, he had at the time of the commission of the alleged offence no reason to suspect the genuineness of the trade-mark or trade description, and

(b) That on demand made by or on behalf of the

prosecutor, he gave all the information in his power with respect to the persons from whom he obtained such goods or things or

(c) That otherwise he had acted innocently.

Every person guilty of an offence under the Act is liable to imprisonment or to a fine, or to both, and, in any case, to forfeit every chattel connected with the offence.

No prosecution for an offence under the Act may be commenced after the expiration of three years next after the commission of the offence, or one year next after the first discovery thereof by the prosecutor, whichever expiration first happens.

"Trade description" means any statement or indication, direct or indirect, of the weight, number, or measure of the goods, of the place or country of origin, of the mode of manufacture, or of the materials of which the goods are composed, and includes the use of any figures, words, or signs, reasonably calculated to lead persons to the belief that the goods are the manufacture or merchandise of some other person than is actually the case. But the description must be written or printed in order to incur liability under this statute. The Act does not lay this down in precise terms, but it has been so interpreted by the High Court.

Amending Acts were passed in 1891, 1894, 1911 and 1926, although clearer in definition, these do not substantially alter the law. The penalties under the Acts are determined on summary conviction. A maximum of four months' imprisonment for the first offence, plus a fine of £20, and subsequent offences carrying extended penalties up to six months' hard labour, plus a fine of £50, are the penalties inflicted. If the offender is indicted, the punishment on conviction is a fine and imprisonment, the latter not to exceed two years.

### PATENTS AND DESIGNS

The regulation of patents and designs depends mainly upon the Patents and Designs Act, 1907 as amended up to 15th April, 1946, and the Patents Rules, 1939 to 1947.

An application for a patent, which may be made by any person, whether a British subject or not provided he is the true and first inventor, or by two or more persons jointly, must be accompanied by either a provisional specification describing the nature of the invention, or a complete specification containing full details and claims. Provisional protection is conferred by the official acceptance of the application for a

patent. In the case of a chemical invention, the Comptroller may, if he thinks fit, require typical samples and specimens to be furnished. Provisional protection entitles an applicant to use and publish his invention without prejudice to his patent rights, but a right to sue for infringement is only obtained when the patent has been sealed. After the acceptance of a complete specification an official advertisement is issued, and opposition to the grant of a patent must be made within two months after the issue of such advertisement. After the sealing of a patent a petition for revocation may in certain circumstances be presented.

# THE ART AND CRAFT OF HAIRDRESSING

## Patents for Inventions

An application for a patent consists of an application form and a specification (either provisional or complete). The Forms must bear the prescribed stamp fees, and the specification must be in duplicate.

In an ordinary case, an application may be made in either of two ways as follows—

(1) The applicant may apply in the first instance with a provisional specification, using Patents Form 1 (stamped £1), accompanied by two Patents Forms 2 (unstamped), and may leave his complete specification (Form 3, stamped £4) at any later date within twelve months, or with application for extension of time on Patents Form 6 (stamped £2) within thirteen months.

(2) The applicant may leave his complete specification at the time of making his application, using Patents Form 1 (stamped £1), accompanied by two Patents Forms 3 (one copy stamped £4 and one unstamped).

Applications should be left at the Patent Office by hand or sent by post, addressed to the Comptroller, The Patent Office, 25 Southampton Buildings, London, W C 2.

When an application is received, the Comptroller refers it to an examiner who reports as to its compliance with the requirements of the Patents Acts and Rules and if and when the complete specification is filed makes an investigation as to the novelty of the invention claimed in the complete specification. When the application is reported as in order, the Comptroller accepts the complete specification which, with the provisional specification (if any) thereupon becomes open to public inspection and printed copies are placed on sale. The acceptance is advertised in the Official Journal (Patents) and if no opposition to the grant is entered within two months from the date of the advertisement, a patent is granted upon the payment of a sealing fee of £1 (Form 12). No further payment is ordinarily required until before the expiration of the fourth year from the date of the patent when the first of the prescribed annual fees becomes due. Fees after sealing, are in amount in pounds equal to the number of years, plus an extra £1 (e.g. fee in respect of fifteenth year is £16). After sixteen years from the date of application the patent expires.

A patent can only be granted for an invention the subject matter of which is "a manner of new manufacture" within the meaning of the definition of "invention," in Section 93 of the Act, and application would not be accepted in the following cases—

(a) Where no material product of a substantial character is realized or affected by the alleged invention, or as a general rule where the only material product is a printed sheet or its equivalent, and the only alleged invention an arrangement of words, or the like, upon such sheet.

(b) Where it is proposed to use, modify, or imitate natural conditions existing on the earth's surface, there being no invention as to the means or apparatus applied to these purposes.

(c) Where the alleged invention is so obviously contrary to well-established natural laws that the application is frivolous.

(d) Where the invention is of such a character that its use would be contrary to law or morality.

It is an offence to describe as patented any article in respect of which no patent rights exist. Patent rights may be the subject of joint ownership, they may be wholly or partially transferred, and licences to other parties to use the patented process or to make the patented article may be granted. A patentee must satisfy the reasonable requirements of the public, and, if he neglects to work his patent or to allow others to do so, any person interested may petition for the grant of a compulsory licence or for the revocation of the patent. Full instructions to prospective applicants for patents may be obtained from the Patent Office, and the necessary stamped forms may be obtained by personal application at the Inland Revenue Office, 25 Southampton Buildings, London, W C 2, or at any Money Order Office, or by post from the Comptroller of Stamps, Bush House, South-West Wing, Strand, London, W C 2.

## Registration of Designs

The registration of designs is also regulated by the Patents and Designs Acts, 1907 to 1946, along with the Designs Rules, 1932 to 1938. Applications for the registration of a design must be made in a similar manner to an application for the registration of a trade-mark, the necessary form (No. 2)—which costs 10s—must be filled up and sent to the Comptroller, Patent Office, Designs Branch, 25 Southampton Buildings, Chancery Lane, London, W C 2. The forms are obtainable from the principal post offices. The rules concerning the registration of designs can also be purchased from the Comptroller.

A design to be capable of registration must be new or original and not previously published in the United Kingdom. In applying for a design, applicants must send in the form properly filled up and signed by themselves or their authorized agents, with three exactly similar drawings (in ink), photographs, or specimens of the design. Applicants should be specially careful to state whether they claim "for the pattern," "for the shape of configuration," or "for the ornament," adding, when necessary, a short technical description of the article with the part or parts claimed as new or originally and specially designed.

All applications for both patents and designs must be made in the English language.

## GENERAL AND LEGAL INFORMATION

### THE RETAILING OF POISONS

Under the provisions of the Pharmacy and Poisons Acts, 1852 to 1933, and the Poisons Rules, 1933, the sale of poisons is strictly controlled, and it is necessary for the hairdresser to know his rights and powers in the handling of poisons

The Poisons List, drawn up by the Poisons Board and confirmed by the Home Office, contains the names of only those poisons which cannot be supplied or sold except subject to the requirements of the Acts and Rules. The list is divided into two parts, and all the poisons listed in Part I can only be sold retail from the premises of properly authorized sellers, namely, pharmacists. The only poisons in Part I likely to be of interest to the hairdresser are as follows:

Cantharidin, chloral hydrate, chloroform, jaborandi alkaloids like pilocarpin, lead acetate, mercuric chloride, and stavesacre alkaloids

The poisons listed in Part II may be sold or supplied from the premises of persons who *are registered for that purpose with the local authority*. Such a person is known as a "Listed Seller of Part II Poisons." To be entered on the list of registered persons, application must be made to the local authority. The following fees must be paid for registration—

(a) in respect of the entry of name on the list, a fee of seven shillings and sixpence,

(c) in respect of the retention of name on the list in any subsequent year to the year in which the name is first entered therein, a fee of five shillings

These fees are payable in respect of each set of premises at which it is desired to sell the poisons. As most of the modern hair-dyes at present in use contain either Para-phenylene diamine or diamine toluene, it should be noted that it is necessary to register for the sale of such goods. Should any hairdresser make up his own preparations containing

either phenylene diamine or toluene diamine or their salts, it is necessary that they be sold in poison bottles showing the name and address of the last seller or retailer and must be labelled, "This preparation may cause serious inflammation of the skin in certain persons and should only be used in accordance with expert advice."

It must be remembered, however, that any poisons, whether listed or not, or in any proportion, may be used in the salon without restriction.

The following poisons can be sold whether the hairdresser is a Listed Seller or not. These are not controlled by labelling containers, etc.—

Jaborandi alkaloids less than 0.25 weight in a volume of the preparation. Stavesacre alkaloids when present in soaps, pomades, ointments or lotions for external use only.

Chloroform in under 10 per cent concentrations.

Lead Acetate, when in preparations containing less than 4 per cent. (Many so-called hair-colour restorers contain this poison.) Preparations containing more than 4 per cent cannot be sold at all.

Nasal sprays, mouth-washes, lozenges, and ointments, containing less than 2.5 per cent of phenol.

Smelling salts and substances containing less than 5 per cent weight in weight of ammonia.

Formaldehyde, potassium hydroxide and sodium hydroxide. Formaldehyde is unrestricted in preparations containing less than 5 per cent weight in weight, and sodium and potassium hydroxides in preparations containing less than 12 per cent.

It will be seen that many of the Hairdressers' preparations come into the list of exempted poisons, but care should be taken to see that this is so in each case. The Poisons List may be obtained from H.M. Stationery Offices at the price of 1d.

### WARNING AS TO USE OF PETROLEUM HAIR-WASHES

The following warning issued by the London County Council to members of the hairdressing profession in London is reproduced here because of the imperative need that such a warning be heeded by all hairdressers.

Fatal and other serious accidents having occurred through the use of hair-washes containing petroleum spirit, the London County Council considers it desirable to give notice that such liquids are petroleum mixtures within the meaning of the Petroleum Acts, and can be lawfully kept only in accordance with the provisions thereof.

These hair-washes are known by various names, such as "Antiseptique Liquids," "Dry Shampoo," "Petrole," and freely give off highly inflammable vapour at ordinary temperatures.

The special danger arising in their use is that the liquid

may be ignited by a light or fire some distance away. The vapour is heavier than air, and under certain conditions it will travel or flow considerable distances. Directly it reaches a light or fire the whole volume at once bursts into flame, and involves the spirit mixture whence it proceeds. This has been known to occur even when the liquid was over 40 ft. distant from the point of ignition.

An electric spark will ignite the vapour, and petroleum spirit fires have occurred through ignition by electricity generated by friction in dry-cleaning clothes. The human hair is also rendered electrical by friction, and, consequently there is a danger, when it is cleaned with a petroleum spirit hair-wash, of ignition by an electric spark.

The use of petroleum spirit hair-washes is, therefore, so exceptionally dangerous that it is hoped hairdressers and others will do their utmost to discourage the practice.

## THE ART AND CRAFT OF HAIRDRESSING

### REGULATIONS AFFECTING THE USE, BY HAIRDRESSERS, OF ISO-PROPYL ALCOHOL, PURE ALCOHOL, AND INDUSTRIAL SPIRITS

Hairstressers who make up their own toilet preparations, hair lotions, special prescriptions, dry shampoo washes, etc., must of necessity employ alcohol and industrial spirits for such purposes. It is important, therefore, that some reference be made here to statutory rules and orders governing the supply, the storage and the use of these materials.

#### Iso-Propyl Alcohol

This form of alcohol is nowadays much favoured by manufacturers of toilet preparations, it is cheaper, and, if of a high grade, may be considered quite efficacious. Moreover, there is no restriction as to the supply of iso-propyl alcohol, apart from difficulties due to scarcity. Any quantity may be kept in stock and no permit from the Customs Officer is required. Iso-propyl alcohol is subject to a duty of 33½ per cent.

Returns are required by the officers of Customs and Excise each half-year, ending 30th June and 31st December. In the case of a user (whether he is also a manufacturer or seller, or neither) particulars of the quantity and date of receipt of each consignment of iso-propyl alcohol received by him during the periods referred to and the name and address of the person from whom the material was received, together with a statement of the purpose for which any such spirit has been used and the total quantity used for each such purpose during the period in question, are required (See Iso-propyl Alcohol Regulations, 1927, No 783).

#### Pure Alcohol

As regards the use and storage of pure alcohol by hairdressers, authority can be granted locally for the

supply of immature spirits, that is to say, for the preparations of hair washes, face lotions, and similar articles, and also of perfumes. There are no restrictions on storage provided the Customs officer is satisfied as to the suitability of the provisions made.

Pure alcohol is dutiable and is, at the time of writing, upwards of three times the amount charged in 1939.

#### Industrial Spirits

Wholesale chemists, dispensing chemists, medical practitioners, dentists, veterinary surgeons, hospitals, nursing homes, hairdressers, makers and vendors of toilet and hair washes, etc., may be permitted to receive and use industrial (methylated) spirits. Permission to receive and use such quantities as are required may be granted, on application, by the Commissioners of Customs and Excise. Permission is generally granted provided the Commissioners are satisfied as to *bona fide* use, proper and safe storage, and correct labelling of such industrial (methylated) spirits. Application for such permission must be made on the prescribed form, which may be obtained from the local Officers of Customs and Excise.

Every authorized user must furnish to the proper officer each year, on such date as the Commissioners may direct, a return, in the prescribed form, of the quantities of industrial (methylated) spirits used during the preceding year (See The Methylated Spirits Regulations, 1930, No 832).

Regulations, rules and orders respecting the use and storage of spirits (as above) used in hairdressing and perfumery may be obtained from H.M. Stationery Office, Kingsway, London, W.C.2, the price of such regulations ranging from 1d to 6d net according to the length of the various orders.

### REGULATIONS FOR MASSAGE ESTABLISHMENTS

The stringent regulations which govern establishments where massage and special treatments are carried on affect the majority of hairdressers in those areas where such regulations are in force. Hairdressers, who practise or wish to practise massage in the area under the jurisdiction of the London County Council, are affected; also similar provisions operate in the City of Manchester. The following excerpts from the by-laws affecting the County of London contain the necessary information required by the hairdresser.

#### COUNTY OF LONDON

##### ESTABLISHMENTS FOR MASSAGE OR SPECIAL TREATMENT (1915 ACT)

Statement for the guidance of applicants for registration under Part V of the London County Council (General

Powers) Act, 1915, to carry on hairdressers' establishments for giving face or scalp massage or manicure treatment in the County of London, exclusive of the City of London.

*Registration Authority.* 1. No person may carry on a hairdresser's establishment for giving face or scalp massage or manicure treatment, in the County of London, exclusive of the City of London, unless the name of such person and the premises used or represented as being or intended to be used for the purpose of such establishment are registered with the Council, or, in the case of an establishment in the City of London, with the Corporation. (Note: Under certain conditions, a licence is necessary for giving treatment (See paragraphs Nos 2 and 3).)

*Meaning of Hairdresser's Establishment for Massage, etc., Treatment.* 2. "Establishment for massage or special treatment" means any premises in the County used or represented as being or intended to be used for the



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reception or treatment of persons requiring massage, manicure, chiropody, light, electric, vapour or other baths or other similar treatment

A hairdresser is required to be REGISTERED if his premises are an "establishment for massage or special treatment" merely by reason of the fact that face or scalp massage or manicure is given to ladies only or is administered in the shop or open salon in full view of all customers resorting thereto

**Treatments Involving Licensing** 3 If a registered hairdresser desires to give chiropody or "violet ray," "high frequency," or any other form of special treatment other than face or scalp massage or manicure treatment, or wishes to give face or scalp massage or manicure treatment to men elsewhere than in the open saloon, a LICENCE is required under Part IV of the London County Council (General Powers) Act, 1920. The fee for a new licence is £2 2s. Licences expire on 31st March in each year (irrespective of the date of issue). The fee for renewal is £1 is a year. A form of application for a licence can be obtained from the Chief Officer of the Public Control Department, The County Hall, Westminster Bridge, S E 1

**Applications for Registration** 4 An application for registration must be made on the official form supplied by the Council, which must be properly filled up and signed by the applicant. The requisite fee of £1 is must accompany the application. Registration is not renewable annually. Failure to register constitutes an offence under the Act, and renders the person responsible liable to heavy penalties (See paragraph No 9)

**Refusal or Cancellation of Registration** 5 The Council, by Order served upon the person carrying on or proposing to carry on an establishment for massage or special treatment, may (1) refuse to register the name of such person or the premises used or represented as being intended to be used for the purposes of such establishment, or (2) cancel the registration of such person or premises on any of the undermentioned grounds—

(a) If the Council has reason to believe that the person carrying on or proposing to carry on such establishment is of bad character

(b) If the Council has reason to believe that the premises are being used for any immoral purpose

(c) If any such establishment is being carried on in contravention of the provisions of any by-law made under Part V of the Act

The Council is required to give not less than seven days' previous notice in writing of its intention to make an Order refusing or cancelling registration, and such notice must state the grounds on which the Order is proposed to be made. If the applicant desires to be afforded an opportunity of being heard before such Order is actually made, he must make written application to the Council within seven days after the giving of the notice.

A Cancellation Order takes effect as from the date specified in the Order, such date not being less than 14 days after the service thereof.

**Appeal Against Refusal or Cancellation of Registration** 6 Any person who is aggrieved by the refusal or cancellation of registration may appeal to a metropolitan police magistrate. Such appeal must be made within 14 days after the service of the Order and not less than four days' notice in writing of such appeal must be sent to the Council. In the event of an appeal being lodged against a Cancellation Order, such Order does not become operative until the appeal has been decided or abandoned.

**By-laws** 7 The Council is empowered to make by-laws for the prevention of immorality in connection with the carrying on of establishments for massage or special treatment, and as to the keeping and inspection of records showing the general character of the business carried on at such establishments.

Every registered hairdresser must keep a copy of the by-laws exhibited in a suitable place (to be approved by the Council, in the registered premises).

**NOTE** A copy of the by-laws made by the Council on 26th April, 1921, can be obtained upon application.

**Entry and Inspection** 8 Authorized officers of the Council may, at all reasonable times, enter and inspect any premises which are used or believed to be used for the purposes of an establishment for massage or special treatment, and refusal to permit such entry and inspection or the obstruction of officers in the execution of their duties constitutes an offence (See under succeeding paragraph)

**Penalties for Offences** 9 Penalties for offence in respect of the matters dealt with in Part V of the Act are provided for as follows—

**Offence (a)** Carrying on an unregistered establishment for massage or special treatment to which Part V of the Act applies

Penalty Not exceeding £50 and, after conviction, a daily penalty not exceeding £20. For a subsequent offence, imprisonment up to a period of three months may be inflicted instead of or in addition to a fine.

**Offence (b)** Refusing to permit an authorized officer of the Council to enter or inspect any premises which such officer is authorized under Part V of the Act to enter and inspect, or obstructing such officer in the discharge of his duty

(c) Contravening the provisions of any by-law made under Part V of the Act

(d) Issuing, publishing, or displaying at the instance of or on behalf of any person carrying on an unregistered establishment for massage or special treatment any advertisement of such establishment after a period of seven days from the receipt of a notice in writing from the Council or the publication of notice in the *London Gazette* that the registration of such establishment has been refused or cancelled

Penalty for (b), (c), and (d) Not exceeding £5, and, after conviction, a daily penalty not exceeding £2

Provided that, while an appeal is pending against any Order made by the Council, the person appealing shall not be liable to any proceedings for carrying on an unregistered establishment or for otherwise contravening the provisions of Part V of the Act or of any by-law made thereunder.

The Court in addition to imposing a penalty in cases (b), (c), and (d) has power to order the cancellation of the registration of the establishment.

**Cases in Which Fresh Registration is Required** 10 Fresh registration is necessary when (1) a partnership is formed, (2) any change occurs in the constitution of a partnership; (3) a business is transferred from one person, firm or company to another, (4) a business is removed to other premises.

**BY-LAWS** for the regulation of hairdressers' establishments in which face or scalp massage or manicure treatment is administered to female customers only, or in a shop or salon in full view of all customers resorting thereto.

**Definitions.** 1. Throughout these by-laws the following words and expressions shall, unless the context



## THE ART AND CRAFT OF HAIRDRESSING

otherwise requires, have the meanings hereafter assigned to them, that is to say—

"The Council" means the London County Council

"Registered hairdresser" means a hairdresser whose name is registered by the Council under Part V of the London County Council (General Powers) Act, 1915

"Establishment" means premises used or represented as being or intended to be used by a registered hairdresser for treatment

"Treatment" means face or scalp massage or manicure treatment to be administered to female customers only, or in a shop or salon in full view of all customers resorting thereto

"Advertise" means and includes advertising by means of boards, circulars, and all forms of printed or written matter

**Fees or Charges** 2 A registered hairdresser shall (a) make a complete scale of all fees or charges for treatment given at the establishment, and (b) at all times exhibit a copy of such scale of fees or charges in a conspicuous position in each part of the establishment in which payment is made or treatment is given so that it can be read by persons receiving such treatment. No greater fee or charge than that specified in the scale of fees or charges so exhibited shall be demanded or received by such registered hairdresser

3 A registered hairdresser shall, within seven days after the date on which notification shall have been given to him by the Council of the registration of the premises, furnish the Council with a copy of such scale of fees or charges and shall not substitute therefor any other fees or charges without first giving notice in writing to the Council of all alterations proposed to be made and making the necessary corrections in the scale exhibited in accordance with these by-laws. Provided that in the cases in which registered hairdressers have been registered before the date on which these by-laws come into force, such copy shall be furnished within 14 days after such date

**Advertisements** 4 A registered hairdresser shall not advertise that either he or the establishment is registered by the Council

5 A registered hairdresser shall not advertise in a public thoroughfare, or a public convenience or conveyance or in any place in which the public assemble, any treatment carried on at the establishment. Provided that this by-law shall not apply to any advertisement in or on the premises of the establishment or to any advertisement in any newspaper or periodical which may be exposed for sale in any public thoroughfare or place in which the public assemble

**Manager** 6 A manager or other person directly or indirectly responsible for the management of an establishment shall be under the same obligation as the registered hairdresser to comply with and secure observance of these by-laws

**Conduct of Business** 7 A registered hairdresser shall not do, suffer, or permit in the establishment, any act of an indecent or disorderly character and shall take all necessary steps to exclude from the establishment a customer or any other person who is guilty of such an act

### ESTABLISHMENTS FOR MASSAGE OR SPECIAL TREATMENT (1920 Act)

Information for the guidance of applicants for licences under Part IV of the London County Council (General Powers) Act, 1920, to carry on establishments for massage or special treatment in the County of London

**Licensing Authority** 1 No person may carry on an establishment for massage or special treatment in the County, exclusive of the City of London, without first obtaining a licence from the London County Council. In the City of London the Corporation is the licensing authority

**Meaning of "Establishment for Massage or Special Treatment"** 2 An "establishment for massage or special treatment" means any premises in the County of London used or represented as being or intended to be used for the reception or treatment of persons requiring massage, manicure, chiropody, light, electric, vapour, or other baths, or similar treatment. The terms "light, electric, vapour or other baths, or other similar treatment" are held to include galvanism, faradism, ionization, diathermy, treatment with high frequency or sinusoidal current, or ultra-violet, infra-red or X- or other rays. Part IV of the Act does not, however, apply to—

(a) Any hospital, infirmary, institution or other establishment maintained or controlled by any Government department or local authority or any other authority or body constituted by Act of Parliament or incorporated by Royal Charter, or

(b) Any hospital for the time being recognized by any committee or body administering any of the publicly subscribed funds known respectively as King Edward's Hospital Fund for London, the Hospital Sunday Fund, and the Hospital Saturday Fund, as a hospital to which grants from any of such funds may be made, or

(c) Any premises used for the reception or treatment of persons for any purpose to which the provisions of Part IV of the Act apply, but not so used for the purpose of gain or reward, or

(d) Any hairdresser whose premises are an establishment for massage or special treatment as defined by the Act merely by reason of face or scalp massage or manicure treatment being given to ladies only or being administered in the shop or salon in full view of all customers resorting thereto (see also paragraph No 13), or

(e) An establishment for massage or special treatment carried on by a duly registered medical practitioner, subject to the Council being furnished with a certificate, in a form approved by the Council, signed by two duly registered medical practitioners practising or residing in the County of London, not being in partnership with such first-mentioned medical practitioner or with each other, and not having any financial or other interest in such establishment, to the effect that the medical practitioner carrying on or proposing to carry on the establishment is a suitable person to do so.

Such certificates, which are renewable annually, expire on 31st December in any year, and are valid only in respect of the person or premises specified therein

**NOTE** All certificates of exemption under (e) must be submitted in sufficient time (i.e. at least 14 days) before 31st December in each year to enable the Council to satisfy itself that the required conditions have been complied with

**Extension of Act to Other Premises** 3 If the Council has reason to believe that any premises in the County to which the provisions of Part IV of the Act do not apply are advertised as being used for some legitimate business but are in fact being used for immoral purposes,

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the Council may, subject to the approval of the Secretary of State, extend and apply the provisions of Part IV of the Act and of any by-laws made thereunder to such premises

**Applications for Licences** 4 An application for the grant or renewal of a licence must be made on the official form supplied by the Council, which must be properly filled up and signed by the applicant. The requisite fee (according to the scale shown in paragraph No. 6) must accompany the application. No application for the grant or renewal of a licence will be heard unless the prescribed fee shall have been received by the Council. Failure to take out a licence constitutes an offence under the Act, and renders the person responsible liable to heavy penalties. On no account may business be commenced unless and until a licence is granted.

5 A non-incorporated society, union, or institution desiring to obtain a licence must authorize some responsible person to make application in his own name as its authorized agent to carry on the establishment. The application must be accompanied by a certified copy of the authorization. If the authorized agent be changed, application for a new licence must at once be made to the Council by the new agent in his own name, and a fee of 1s., together with a certified copy of the resolution authorizing him to act, must accompany the application. The current licence must be returned with the application for cancellation.

**Fees for Licences** 6 The fees specified below are payable in respect of applications for the grant or renewal of licences. It should be noted that, if it so decides, the Council may retain any such fee, whether or not a licence is granted.

	£	s	d
(a) New licence for a person registered under Part V of the London County Council (General Powers) Act, 1915, in respect of the premises so registered	1	1	0
(b) New licence for a person not so registered	2	2	0
(c) New licence rendered necessary by change of address		2	6
(d) Licence to executors, administrators and/or trustees of deceased licensee (pending disposal of business) for remainder of current licensing year		2	6
(e) New licence rendered necessary by the death or retirement of a member or members of a licensed partnership		2	6
(f) New licence rendered necessary by a change of authorized agent		2	6
(g) Renewal of licence	1	1	0

**New Licences.** 7 Licences are strictly personal, and are granted only in respect of the premises mentioned therein. New licences are accordingly required whenever any change occurs in the ownership of the business, including cases in which there is any change in the constitution of a partnership or where a business is transferred to or from a limited liability company. A new licence is also required if the business is transferred to other premises in the County of London. The requisite fee, according to the scale in paragraph 6, must in each case accompany the application.

**Duration of Licences** 8 Licences are renewable annually, subject to the prescribed conditions, and, unless revoked, expire on 31st March in each year (irrespective of the date of issue). The fees prescribed in paragraph No. 6 will accordingly be payable for the whole or any part of a year.

**Conditions of Licence** 9 The Council may attach to licences conditions for securing compliance with any changes in the name or private address of the licensee or in the treatment afforded or the nature of the business carried on at his establishment and generally for securing the proper conduct of the establishment.

**Refusal or Revocation of Licence** 10 The Council may refuse to grant or renew a licence or may revoke a licence granted (a) to a person under the age of 21 years, (b) to any person who may be an unfit person to hold a licence, (c) in respect of any premises which are unsuitable for the purposes of an establishment for massage or special treatment, or in which the accommodation or provision for treatment is not reasonably adequate or suitable (a) in respect of any such establishment which has been or is being improperly conducted, or in respect of any establishment in which massage or any other curative treatment is or may be administered by any person who does not possess such technical qualifications as may be reasonably necessary, or (f) in respect of any establishment which is being carried on in contravention of the provisions of Part IV of the Act or any by-law thereunder.

11 The Council cannot refuse to renew nor can it revoke a licence unless seven days' previous notice in writing has been given to the applicant or the licensee (as the case may be) that objections have been or will be taken to such renewal or that a revocation is proposed, and, unless, upon written application made within three days after the receipt of such notice, an opportunity has been afforded to the applicant or licensee of being heard against such refusal or revocation.

12 If an application be refused, or if a licence be revoked, the Council must, if required by the applicant or licensee (as the case may be), deliver to him, within seven days of the receipt of such requirement, particulars in writing of the grounds for such refusal or revocation. Any person aggrieved by the refusal or revocation of a licence or by any conditions attached to a licence may appeal to a metropolitan police magistrate within 14 days from the date of refusal or revocation or attachment of conditions.

Any person aggrieved by a decision of a magistrate may appeal therefrom to a court of quarter sessions.

**Exemption for Hairdressers** 13 As indicated in paragraph 2 (d) no licence is required in respect of a hairdresser's premises which are an "establishment for massage or special treatment" merely by reason of face or scalp massage or manicure being given to ladies only or being given in the shop or open salon in full view of all customers.

In such a case, registration under the London County (General Powers) Act, 1915, is necessary (fee £1 1s. 6d. not renewable annually). A form of application and further particulars are obtainable from the Chief Officer, Public Control Department, The County Hall, Westminster Bridge, S.E. 1.

If the conditions specified are not complied with or it is proposed to give any massage or special treatment other than those mentioned in this paragraph, application should be made to the Council for a licence.

**By-laws.** 14. The Council is empowered to make by-laws for the prevention of immorality in connection with the carrying on of establishments for massage or special treatment, as to the technical qualifications to be possessed by persons administering massage or other curative treatment in such establishments, and as to the keeping and inspection of records showing the persons employed

## THE ART AND CRAFT OF HAIRDRESSING

and the general character of the business carried on at such establishments

Every licensed person must keep a copy of the by-laws exhibited in a suitable place (to be approved by the Council) in the licensed premises

**Entry and Inspection** 15 Any duly authorized officer of the Council may enter and inspect any premises which are used or which such officer has reasonable cause to believe are used for the purposes of an establishment for massage or special treatment, and the entries in any records required to be kept in connection therewith. Refusal to permit such entry and inspection or the obstruction of an officer in the execution of his duties constitutes an offence (see paragraph 17)

**Penalties for Offences** 16 (a) Carrying on without a licence an establishment for massage or special treatment to which Part IV of the Act applies

(b) Carrying on such establishments otherwise than in accordance with the terms and conditions of a licence or obtaining a licence or the renewal of a licence by wilful misrepresentation or by wilfully omitting to give the prescribed particulars or otherwise acting in contravention of the provisions of Part IV of the Act

Penalty Not exceeding £50 and, after conviction, a daily penalty not exceeding £20 For a second or subsequent offence, imprisonment up to a period of three months may be inflicted instead of or in addition to a fine

(c) Refusing to permit an authorized officer of the Council to enter or inspect any premises which such officer is authorized under Part IV of the Act to enter and inspect, or obstructing such officer in the execution of his duty

(d) Contravening the provisions of any by-law made under Part IV of the Act

(e) Issuing, publishing, or displaying, or causing to be issued, published, or displayed, any advertisement relating to an unlicensed establishment for massage or special treatment after a period of seven days from the receipt of a notice in writing from the Council or the publication of notice in the *London Gazette* that the licence relating to such establishment has expired or has been refused or revoked

Not exceeding £5 and, after conviction, a daily penalty not exceeding £2

Provided that, while an appeal is pending against any refusal of the grant or renewal of a licence or against the revocation of a licence, the person appealing shall not be liable to any proceedings for carrying on an establishment without a licence, or for otherwise contravening the provisions of Part IV of the Act or of any by-law made thereunder

17 If an offence be committed by any company registered under the Companies Acts, 1862 to 1907, or under the Companies Acts, 1908 to 1929, or any Act amending the same, the Council may take proceedings against all or any of the directors and managers of such company as well as or instead of against the company, and each such director and manager is liable on conviction to the like penalty as if he or they were the person or persons committing the offence.

**Town Planning** 18. Under the powers of the Council as a town planning authority for the County of London, the use to which a building is put is controlled. Before any commitments are undertaken in respect of premises and before applying for the grant of a licence, an applicant, in his own interests, should accordingly ascertain from the Council whether any objection arises, from the town planning aspect, to the particular premises

which may be under consideration for the purposes of the proposed licence

**By-Laws** for the regulation of licensed establishments for massage or special treatment in the County of London made by the London County Council on 21st June, 1921, Part IV of the London County Council (General Powers) Act, 1920, and confirmed by the Secretary of State for the Home Department on 28th July, 1921

**Definitions** 1 Throughout these by-laws the following words and expressions shall, unless the context otherwise requires, have the meanings hereafter assigned to them, that is to say—

"The Council" means the London County Council

"Licensed person" means a person licensed by the Council under Part IV of the London County Council (General Powers) Act, 1920

"Establishment" means and includes premises used or represented as being or intended to be used by a licensed person for the reception or treatment of persons requiring massage or special treatment

"Massage or special treatment" means and includes massage, manicure, chiropody, light, electric, vapour, or other baths or other similar treatment

"Advertise" means and includes advertising by means of boards, circulars and all forms of printed or written matter

"Inspector" means and includes an inspector or other duly authorized officer of the Council

**Fees or Charges** 2 A licensed person shall (a) make a complete scale of all fees or charges for massage or special treatment given at the establishment, and (b) at all times exhibit a copy of such scale of fees or charges in a conspicuous position in each part of the establishment in which payment is made and also in each part of such establishment in which massage or special treatment is given so that such notice or notices can be read by persons receiving such treatment. No greater fee or charge than that specified in the scale or scales of fees or charges so exhibited shall be demanded or received by such licensed person

3 A licensed person shall within seven days after the date on which notification shall have been given to him by the Council of the grant of a new licence, furnish the Council with a copy of such scale of fees or charges and shall not thereafter substitute therefor any other fees or charges without first giving notice in writing to the Council of all alterations proposed to be made and making the necessary corrections in the scale exhibited in accordance with these by-laws. Provided that in a case in which a licensed person has been licensed before the date on which these by-laws came into force, such copy shall be furnished within 14 days after such date

**Advertisements** 4 A licensed person shall not advertise that either he or the establishment is licensed by the Council

5 A licensed person shall not advertise in a public thoroughfare or a public convenience or conveyance or in any place in which the public assemble, any massage or special treatment carried on at the establishment

Provided that this by-law shall not apply to any advertisement in or on the premises of the establishment, or to any advertisement in any newspaper or periodical which may be exposed for sale in any public thoroughfare or place in which the public assemble.

6 A licensed person shall keep in the establishment, arranged or filed in order of date, a copy of each advertisement or circular issued by him or on his behalf for a period of six months from the date of issue of

## GENERAL AND LEGAL INFORMATION

such advertisement or circular, which said copies shall be open to inspection by an inspector and shall be produced on demand for such inspection.

**Conduct of Business** 7 A licensed person shall not do, suffer, or permit in the establishment, any act of an indecent or disorderly character and shall take all necessary steps to exclude from the establishment a customer or any other person who has committed such an act in the establishment. Such licensed person shall not employ or permit or suffer to be in or upon the establishment any person who is of known immoral character and shall cause all persons in his employ engaged in the establishment to be decently and properly attired, and he shall not permit or suffer the door of any room or place in the establishment for the time being in use for the giving of massage or special treatment to be locked during the period that the patient is therein.

**Records** 8 A licensed person shall keep at the establishment a record in the manner prescribed by the Council, giving (a) the name, age, private address, and qualification of every assistant employed at the establishment, (b) the terms of remuneration of every person, assistant or otherwise, employed at the establishment, and (c) particulars of every case of curative treatment, giving the name and address of the medical practitioner (if any) by whom or at whose instance such treatment was prescribed, the name of the person giving such treatment, the sex of each patient and the date and the time of treatment. Such record shall be open to inspection by an inspector and shall be produced on demand for such inspection.

9 A licensed person shall not make, or cause to be made, any false entry in any record required to be kept in pursuance of these by-laws.

**Manager** 10 A manager or other person directly or indirectly responsible for the management of an establishment shall be under the same obligation as the licensed person to comply with and secure the observance of these by-laws.

**Partial Exemption for Certain Hairdressers' Establishments** 11 By-laws Nos 6, 8 and 9 shall not apply to the establishment of a hairdresser in which the only massage or special treatment carried on is limited to the treatment of the face and scalp and manicure.

**Penalties** 12 Every person who acts in contravention of the provisions of the above by-laws is liable on summary conviction to a penalty not exceeding £5 and to a further penalty not exceeding £2 for each day on which the offence continues after conviction thereof.

**Exemption of By-laws 13 & 14** 13 A licensed person shall keep a copy of these by-laws (except By-laws 13 and 14) at the licensed premises as and in the manner directed by the Council.

**Registered Hairdressers** 14 The provisions mentioned by-laws do not apply to any hairdresser's establishment where face or scalp massage or manicure treatment is administered to female customers only or is being given in a shop or salon in full view of all customers resorting thereto. Separate by-laws have been made by the Council with regard to the special circumstances.

**NOTE** The registration and licensing requirements of the Acts apply to hairdressers in London only if massage or special treatment within the meaning of the Acts is given at their salons. Hairdressers who do not give such treatment are not required to be registered or licensed and the by-laws made under the Acts are not therefore applicable to them.

Ultra-violet ray treatment is regarded as a special treatment within the meaning of the Act of 1920, and the Council, before granting a licence authorizing the giving of such treatment, requires to be satisfied that persons by whom it is proposed that such treatment shall be given possess such qualifications as may be reasonably necessary.

The following condition is imposed in all cases (whether a hairdresser's establishment or otherwise) in which the treatment is authorized—

That ultra-violet ray treatment be administered only in accordance with the directions given by a registered medical practitioner with reference to each person to whom such treatment is given, and only by such persons as may be approved in that regard by the Council.

In view of the exemption contained in By-law 11 (1920 Act) the following condition is also imposed if the treatment is authorized at a hairdresser's establishment—

That a record of every case of ultra-violet ray treatment be kept by the licensee, that such record shall include the name and address of the medical practitioner by whom the treatment was prescribed, the names of the persons giving and receiving the treatment and the date of such treatment, that such record shall be produced on demand by an inspector appointed by the Council.

## SECTION XXII

### SALES, ADVERTISING, AND WINDOW DISPLAY

HAIRDRESSERS are often content to rely upon their skill in handling hair as their sole means of advertisement. That attitude might serve when business is booming, as was the case in the nineteen-twenties and, to some extent, during the second world war, but with ever increasing competition it becomes necessary to sell service as well as goods. The hairdresser requires to be a mixture of artist, scientist, business man, and sales expert. Few can claim all these qualifications but there is no reason why sufficient knowledge should not be absorbed in order successfully to carry out in a modest way most of these functions.

Sales—of goods, as distinct from service—advertising, and window display are related subjects which, in a store or large business, fall under the classification of “merchandising.” Strictly, the selling of service should fall into the same category, but since there is the element of skill and professional ability to be considered here, it is convenient to regard this aspect of selling as a subdivision of merchandising.

This section, therefore, will deal with the basic principles of these related subjects as they concern the hairdresser, and each will be dealt with under its appropriate title.

### THE SALES SECTION

The sales section may be merely a side line, and may consist of a few show-cases suitably placed and stocked in the hairdressing salon. Or it may comprise a small counter at one end of the salon, or, better still, if the premises permit, it may form an entirely separate department in the front shop.

The question of the relative importance of shop sales and salon work is one that has to be considered from time to time by every hairdresser. The different aspects from which the subject can be viewed vary according to the needs of the individual.

To a hairdresser skilled in the higher branches and in *postiche* the question largely ranges round the development of those articles that readily lend themselves to easy sale in connection with the various hair fashions.

The hairdresser catering only for the gentlemen's trade is concerned with those articles that he feels he can conveniently handle with the clientele available, while the ladies' hairdresser naturally restricts his or her attention to the sale of those articles appertaining only to ladies' use.

The owner of a mixed ladies' and gentlemen's business has to cater for a wider range, and has accordingly more diverse problems to consider.

#### The Necessity for a Sales Section

It will be generally conceded that no hairdressing business is going to be of very great value if salon work only is undertaken; in fact, under present conditions it is doubtful if many such concerns would pay their way. It therefore follows that a sales section must be developed if a sound business is to be built up and maintained.

Given normal circumstances, there is then every

necessity for a hairdresser to maintain a sales section. When the salon trade is bad he perhaps begins to realize how much his sales have declined. Riding on the crest of a hairdressing boom is an experience not necessarily conducive to the proper attention to the sales side. Indeed, it may be argued, why trouble about a 25 per cent or a 33½ per cent profit when on the technical side alone 50 or 75 per cent clear profit can be made. Thus a boom period may have a derogatory effect upon *normal* sales.

There is, however, in addition, the menace of multiple competition to be reckoned with, a factor, it is to be feared, that has resulted in a big loss of sales. The large stores, the cheaper stores, the chemists, the street markets, have each and all deprived the hairdresser of much of his sales trade.

Packed cosmetics and other goods and bottled lines, such as perfumes, lotions, etc., are now handled by others than the hairdresser. The ever-increasing range of widely advertised proprietary lines and toilet requisites is being sold by non-hairdresser competitors. Also as regards the old hairdresser's so-called “bread and butter” lines, such as brilliantine and shaving soaps, etc., these are now attractively put up and sold by the chemists and stores, often at a cheaper price than that quoted by the hairdresser.

In many respects hairdressers are content to follow, whereas they should lead. The public are attracted by show and light. Artistic display spells trade. Do hairdressers study their windows sufficiently?

Apropos the modern window it may be as well to quote Professor Bartlett, of King's College, London, the well-known lecturer on business psychology, who says—

The packed shop window was a relic of the days when



## SALES, ADVERTISING, AND WINDOW DISPLAY

people were afraid to go into shops because they could not leave without buying, and probably something they really did not want. It should be a reasonable and ordinary thing for persons to be able to enter a shop and ask about articles which, if not suitable, should at once be recognized as unsuitable and the matter end there. When that was possible, window dressing would be governed by two facts—span of apprehension and the focal point. The mind could take in only a few things at a time—five was about the limit. Bond Street was now recognizing that. In a window not more than five articles would be seen, and one—the focal point—was more important than all the rest.

Hairdressers would do well to ponder over these words and adapt their window display policy accordingly.

It is often asserted, whether justly or otherwise, that the hairdresser is not satisfied with ordinary commercial profits, that is to say, he charges more for his articles than is considered to be reasonable, and that, therefore, people go to the chemist or the stores where similar articles can be obtained cheaper. There may be a certain amount of truth in such an assertion.

Why is it, then, that the hairdresser expects a bigger margin of profit than, say, the chemist?

If it may be permitted to essay an answer, it is due mainly to two reasons, i.e. (1) the hairdresser has hitherto failed to appreciate the modern business tendency to work on a lower percentage of profit, and (2) the existence of the commission system. Many hairdressers, for example, pay 12 or 15 per cent commission on sales, which fact compels them to work on a margin of profit of at least 33½ per cent in order to make the retailing of goods a commercial proposition.

### How to Stimulate Sales

There is no excuse for the hairdresser who fails to be progressive. There is the value to him of modern advertising, much of which is done for him by various manufacturers. Then the up-to-date wholesalers are always willing to sell in small quantities so that a

hairdresser is able to stock a complete range of goods without unduly burdening himself.

The existence of competent trade journals, by means of which the latest lines are brought prominently before the trade, the latest fashions indicated, and a variety of new ideas placed in front of the hairdressers of this country, is an aid which the progressive hairdresser cannot afford to neglect. Never before in the history of the hairdressing profession have there existed such facilities for technical and commercial education as exist to-day.

### The Need for Specialization

A sales department can be built up in a hairdressing establishment in several ways. Some hairdressers like to, and do, develop a good trade in "own name" specialties, that is to say, as far as possible, they have their preparations put up by their wholesalers with special labels so that they are able to establish a regular turnover in those particular articles, and generally obtain a somewhat larger profit than is obtainable on proprietary articles publicly advertised. The "own name" speciality tends to give the indispensable touch to an establishment.

If people will shave themselves or shampoo their own hair, let them be taught that the hairdresser knows best about shaving soaps or shampoos, and, therefore, he is the man to buy from.

If the hairdresser will content himself with a commercial profit on his sales, give good value, and be as anxious to cultivate counter trade as the ordinary shopkeeper, there is no reason why his shop should not be as remunerative and valuable as that of any outside competitor.

The public generally, in the long run, recognize a reliable hairdresser, and will always go for preference to an establishment that has succeeded in generating confidence as to fair dealing and technical efficiency.

## ADVERTISING FOR THE HAIRDRESSER

Nowadays it is agreed that advertising in some form is essential to healthy, progressive business. It is computed that nearly all businesses lose about 6 per cent of customers every year for one reason or another. Some die, others transfer their custom, some no longer use the product, and others have cause for complaint, and, not receiving what they consider proper treatment, attention, or adjustment, go elsewhere. Against this is a new generation rising, and there is a higher standard of living than hitherto. The person who buys or visits where fancy leads has also to be taken into consideration, but the best advertisement of all is the recommendation of satisfied customers.

New hairdressing shops and enterprises are

constantly springing up. They have got to get business somewhere. Someone loses a customer every time a new establishment obtains one. What does this mean? Simply, that to retain even the hitherto regular clients the hairdresser must advertise in some way. So then there arises the problem, what is the most profitable kind of advertising? Interested people can possibly put up facts and figures to prove that the Press is the best medium. Poster contractors can do the same about posters, and postal advertising experts will do likewise about circulars, etc. The fact is that each advertising medium has its special application and use.

The question every hairdresser should ask himself is this, "What is the most profitable kind of advertising



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for me as a hairdresser." The correct answer may save a lot of money. It can be asserted quite definitely that spasmodic advertising does not pay. To be successful and profitable advertising must be continuous. There are exceptions, of course, but these are rare.

Before any advertising is commenced three things should be decided by the hairdresser: (1) The amount he is prepared to spend; (2) The media he is going to use; (3) The plan of campaign.

Take the money problem first. Usually a percentage of the turnover is allocated to advertising. This varies from 1 to 5 per cent, and from this a small sum is often reserved for emergencies that may arise during a campaign, to combat a trade competitor who may be trying to spoil one's effort, or to boost some special offer, e.g. permanent waving by a new system.

Now comes the method to be employed, but before the advertiser makes up his mind about this he ought first to consider the product, i.e. what it is he has to sell, or what special service he has to offer, what it will do, and what it will not do. Then he must consider who are the people likely to buy his goods or visit his salons. What class are they? What are their buying habits? Where do they come from? If this information is not immediately available, then it must be obtained somehow. It can be done and is being done every day. Local tradesmen have a far better opportunity than any others for studying the people to whom they sell. It is important to note just from where the best customers come. To find out if any particular area yields more than another, and, if it does, to look for the reason, there must be one, and the knowledge gained in such an investigation may be the means of obtaining valuable information which can be turned to profitable account in any subsequent advertising campaign.

The best-known media for advertising are the Press and outdoor publicity. For convenience the former may include postal and door-to-door distribution of folders, the latter includes posters, sandwich boards, cinema screens, electric signs, window displays, etc. But the point for each and every hairdresser to consider is, "Which is the best method for me to use?" The answer to this largely depends on the situation of the shop premises. Traders who are situated in the centre of the town or who have branches in different parts can profitably use Press announcements in newspapers and local magazines, as well as other forms of direct and outdoor publicity.

Hairdressers in outside districts have a different proposition. Their prospective clients will most likely be confined to an area round the shop, unless they have some particular advantage that makes it worth while for clients to come to them from a distance. This being so, a moment's reflection will show that direct or outdoor advertising is the most profitable for

them. The hairdresser must concentrate on attracting *his* public. It is a fallacy to say, as is often asserted, that people will not go long distances to buy something they want. They will. But they must get value that is worth while either in goods or service. The hairdresser will be wise not to waste money going after a big, widespread public. He should make up his mind where his public is, and then take the shortest and most direct way to reach it.

Plan the campaign in advance. Whatever sum of money it is decided to spend, allocate it over a period. It will be found expensive and decidedly unprofitable to have a "big splash" and then to fade out. Concentrate on reaching a few people regularly rather than a lot occasionally or inadequately. Persistency pays in advertising. Put life in the "copy" and stick to the same policy throughout all announcements, whether they are made in the Press, by circular, or poster. It is a mistake to try to say everything at once, people have not time to take in more than one thing at a time. Make the advertising interesting. Aim at creating a favourable atmosphere about the particular goods and service. Get some definite point about the business, and make the most of it.

Illustration plays an important part in advertising. Bad blocks, or inappropriate diagrams, sometimes spoil otherwise good advertisements, and bad printing often results in illustrations looking like "blobs" of ink in the newspapers.

Advertising is primarily a question of psychology, and, according to data given in their reports, psychological experts and statisticians state that the best and most profitable advertisements are those that—

- 1 Say one thing at a time
- 2 Have focal points limited and balanced
- 3 Do not change style and type too much.
- 4 Do not overdo decorative borders
- 5 Do not insert too many dividing lines
- 6 Make good use of variety and do not overdo

repetition

In short, this all boils down to *simplicity of presentation*. In addition to this it must be remembered that advertising to be successful must be persistent. It must also be interesting. There must be a policy behind it all. It must be planned in advance and be well directed.

If those responsible for advertising expenditure, whether individual or collective, would see to it that their publicity conforms to the simple principles here outlined, and will use the right media, they can rest content that their advertising will be decidedly profitable. In any case, whatever media are used, the window display should serve as an accessory to the impressions created by the advertisements, and a later section will be devoted to this important phase of "selling" the services of the establishment.

## SALES, ADVERTISING, AND WINDOW DISPLAY

### CO-OPERATIVE ADVERTISING FOR THE HAIRDRESSER

Co-operative advertising is that form of advertising which consists in making known the product of an entire industry by the members of that industry. It differs from the advertising of individuals in that no attempt is made to direct the attention of the public to any particular shop or to the goods of any one manufacturer or producer. The advertising of a single firm aims at selling the goods manufactured or produced by that firm, co-operative advertising has the wider object of making known and selling the product of one entire industry.

Modern advertising, when conducted on a national scale, is without doubt the strongest force in business to-day. By making possible largely increased production, it lowers the unit cost of manufacture of many articles which could not be sold to the mass of the people without its aid.

But advertising on a large scale, a national scale, is not within the reach of everybody. To buy space in the daily papers, whose circulations run into millions, costs a good deal, and only those who are prepared to spend many thousands of pounds yearly can engage in all the varied forms of publicity that go to make up a national campaign. To the average hairdresser such expenditure is out of the question. How, then, is he to advertise his product or his service on a large scale?

The answer is to be found in co-operation. This form of advertising makes it possible for a product to be widely and largely advertised, thus bringing increased sales and larger profits to every branch of the industry, it also tends to create a spirit of helpfulness within the industry and between the different branches of the trade or profession. Men who are contributing to a common fund, for the one purpose of conferring benefits upon their industry, are brought into more friendly relations one with another—there is less room for misunderstanding, and a more helpful spirit prevails.

There is nothing new in forming a project for co-operative advertising. During the last decade one industry after another has sought and found in co-operative advertising an answer to its own problems. There exists ample proof of the success of co-operative advertising. According to the Board of Trade figures, the pre-war "Eat More Fruit" campaign increased the sale of fruit by £5,000,000!

At the time of writing the first co-operative hairdressing publicity campaign has operated for some seven years and has been highly successful in its aim to sell professional hairdressing and the skill of the hairdresser to the public. In this way it has been able to offset the effects of increasing competition coupled with the inevitable post-war changes of public habit. The main objective has been to bring new business to

the hairdresser and to retain existing business, to encourage the public to rely on the professional hairdresser and to visit the salon more often.

The organization handling the publicity campaign is the Professional Hairdressing Development Group, which consists of nominated representatives from the leading Craft and Technical bodies and from the manufacturers and wholesalers. It is fully representative of the whole trade but takes no part in any of the activities normally carried out by other Craft societies. Its sole purpose is to sell professional hairdressing to the public.

In order to start the campaign a number of suppliers provided the initial funds—running into many thousands of pounds. Later craft organizations made their contribution and continue to do so.

During one special publicity campaign, individual hairdressers were asked to subscribe the sum of 20s. and in return they were supplied with specially prepared show material which the Group produced at intervals. This was additional to the general work done on behalf of the entire Craft.

Hairdressers were thus able to obtain window bills, showcards, pamphlets and other special items of printed matter for which they would have had to pay very large sums if bought individually, indeed, the individual had the advantage of owning material of a quality normally only available to the most prosperous manufacturing concerns.

#### Public Relations

The Group operates a comprehensive Public Relations service through which the Press, B.B.C., Television, Newsreels and other sources of public information, are kept fully aware of all the available facts about professional hairdressing. This is, of course, only a part of the work done by this department but it is work for which there has been a need for many years.

So that hairdressers themselves can inform the public about the professional status and skill of their calling a series of interesting "talks" have been prepared by an experienced script writer. The manuscripts cover a variety of subjects concerned with hairdressing and are written to appeal to specific groups of people—Youth Clubs, Women's Institutes, Townswomen's Guilds, are but some examples; and there are special scripts for those who wish to stage their own public demonstrations of hair styling or permanent waving.

#### Helping the Individual

The individual hairdresser who wants to do some advertising in addition to the general campaign will

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have in mind the possibility of diverting a proportion of the new business to his own particular salon. He can, if he wishes, buy from the Group at a very low cost, professionally prepared advertisements which are illustrated and complete with the exception of his own name and address. This is set locally by the newspaper printer when the advertisement is used. These "stereos" are also available for use on folders, pamphlets, leaflets or other items of locally printed material.

Cinema slides have also been prepared for individual hairdressers. These are supplied complete down to the name and address and, again, at a very low cost—made possible, incidentally, only through the co-operation of other hairdressers.

### Local Associations

Many local branches of national Craft organizations and some smaller individual societies make use of the Group's special publicity material on a district basis. The plan is quite simple: the local organizations buy the newspaper space, or pay for the printing in the case of folders, and the Group provides the complete

advertisement at a nominal charge. These complete advertisements are available in a variety of designs and sizes and are sometimes used as part of a folder listing the names and addresses of all branch members.

### The Future

The value of co-operative advertising and publicity has been proved beyond doubt. Already, at the time of writing, the success of the hairdressers' campaign seems assured—but it is dependent upon *every individual*. Without adequate support, both financial and active, from the progressive members of the Craft, such a scheme cannot be fully effective. Every hairdresser must benefit to some extent, therefore every hairdresser should make it his duty to participate in the campaign.

The reader is strongly advised to obtain full details of what the *united* Craft is doing, and to become, not only a contributor but also an active supporter of his own publicity campaign. Make a point of showing the display material you may obtain and help to ensure the success of the campaign as a whole.

## THE WINDOW AND ITS FITTINGS

One of the most important aspects of retail business is that of window display. Many an otherwise well-run business has been seriously damaged because of lack of attention to the windows. The buying public consider the shop window as an index to the nature and quality of the shop. A well-fitted, nicely stocked establishment may be robbed of its internal value because the external display has been ill-considered. A well-dressed window gives dignity and tone to the establishment, whereas a dirty window and an unkempt display definitely repel the public. Window dressing, however, is an art, and window fitting, like all other forms of craftsmanship, is largely influenced by changing taste on the part of the public. Thus the art of window dressing fluctuates with the changing tastes of the public, a taste may it be added, which can be suggested and fostered by the artist. Moreover, the modern developments in the arts and crafts, together with scientific invention of display materials, give the modern hairdresser plenty of scope for satisfactory display.

### Window Fittings

The window display must necessarily depend upon the position and size of the shop window and the nature of the fittings employed, which, in turn, are dependent upon the exigencies of the premises and the style of shop front.

For example, there is such a thing as fashion in shop fronts. Organizations such as the British Institute of

Industrial Art, and the Design and Industries' Association, have had considerable influence upon modern shop construction. The first aim of the modern shop-fitter is to construct both fronts and fittings in keeping with the requirements of the particular business. This involves the introduction of a decorative element which will also serve a functional purpose.

The hairdresser who is able to say what the style of his shop front shall be is thus enabled to fit the entire establishment appropriately to the general scheme of things. Window displays must necessarily accord with the style of the shop front, the nature of the business, and also the class of business aimed at.

Modern business demands modern displays, and such displays involve the use of modern fittings. Heavy shelving, whether in polished wood or plate-glass, is a thing of the past, ill-according with the artistically set out window. Moreover, the old style of window display lacked the "pull" nowadays rendered necessary by a highly discriminating public. Ranges of plate-glass shelving involve the use of heavy supports, and much valuable space is perforce taken up with useless ironwork or brackets. However daintily the shelves may be set out, the ponderous nature of these old-fashioned fittings tends to destroy the value of the window display.

Having discarded such clumsy fittings, or having a new shop with a free window, the problem arises of fitting it up in accordance with modern ideas. The

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modern window has but three permanent fixtures, namely, the plate-glass of the window itself, the floor of the window, and the back partition. It is important that the window be as air-tight and dust-proof as possible, which means that the floor and the back partition must be specially constructed and fitted.

The floor of the window constitutes the principal fitting for the purposes of display. Much stock can be artistically arranged and displayed on the floor of the window. It is necessary, however, to raise the goods on show so that the display may catch the eye, and in such a way that any unfilled space will be conducive to the general display and its effect. The various portable devices for raising the goods comprise miniature dais, tiers of glass shelves on wood supports, pedestal display stands in wood or glass, and oval or round glass shelves for use on wood pedestals. Being portable, any of these fittings may be placed in any position as desired.

The use of electric lighting in window display is not confined nowadays to merely lighting up the window, but may be exploited in a diversity of ways. Cubes of opaque glass with electric lights inside may be arranged as an extra "draw" or for the purpose of holding goods, the flex always being concealed.

Strictly speaking, the word "fittings" connotes shelves, brackets, pedestals, and the like, but, owing to the enterprise of the manufacturers of the various proprietary lines, there can also be included under this heading special advertising devices. These latter comprise models, such as wax or aluminium figures, permanent waving devices (e.g. the Eugene figure), enlarged models of patent devices (e.g. the enlarged facsimile of the Auto-stop razor blade), working models of razor-sharpening or other machines (e.g. the Rolls razor, showing the operations of honing and stropping), and dummy packages of bottled and other proprietary lines. Showcards, variously and appropriately designed, photographs of hair styles, examples of waves, and so on, are also useful. All these tend to help the display schemes. Moreover, manufacturing firms are willing to co-operate in special window shows during normal times, and frequently send out expert window dressers to arrange these displays.

### Colour Schemes

Colour is one of the most potent attractions for any window, and fortunately the hairdresser has one of the finest groups of merchandise to exploit in this connection. His goods are especially favourable to dainty colour schemes.

The colour schemes of any display must accord with: (1) the shop front and its decoration and colour; (2) the particular line or lines of goods displayed; (3) the correct idea of colour harmony; and (4) the power of

attraction. Modern windows with their less stereotyped fittings invariably require a background. These backgrounds, or back-screens, can be obtained in all kinds of delightful styles. Firms specializing in window fittings make a feature of backgrounds. All kinds of fancy papers, crêpe-paper, or flowered paper are



FIG. 537 A MODERNIST WINDOW NOVELTY IN WHITE PLASTER, WITH A BLACK OPALITE SHELF FOR DISPLAY PURPOSES

(By courtesy of Messrs R. Hovenden & Sons Ltd.)

suggested, also trellis work with appropriate flowers or foliage intertwined may be used. Then there is the scenic background, a scene or a picture in colours (e.g. a picture of girls gathering lavender, the lavender fields, etc., would provide a splendid background for a display of lavender water).

The window dresser, however, must possess some knowledge of colour harmony and colour psychology. Colour has a wonderful power either of attraction or repulsion. A combination of colours may be attractive provided there is an absence of "clash", on the other hand, colours badly combined may entirely mar the effect of any display.

Much care has to be taken in the choice of colours for the backgrounds. Tranquil and cool colours are best for such purposes, green and blue are particularly good, and make satisfactory background colours. Moreover, the mass effect of a green or a blue background can be easily balanced by a suitable arrangement of other colours in the foreground. For example, red or/and yellow as foreground colours would harmonize with such a background. Brilliant colours, such as yellow or red are not advised for backgrounds.

Some colours tend to excite; for example, orange and yellow, if tinged with red, will jar upon the nerves of the onlooker. Red has a particularly stimulating effect, and it is, therefore, not recommended for considerable use. Red and green, however, harmonize,

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and are quite an effective combination. Blue blends well with orange or tangerine. Yellow produces the effect of gaiety, whereas either black or brown or grey is depressing to the eye and to the spirits. Turquoise blue and coral make an effective combination. Black, if blended with orange, is rendered particularly nice. Violet or mauve or purple, blended with white, gives a pretty effect.

There is also such a thing as colour preferences. For example, women have a preference for blue, whereas

men prefer green. Then, again, these preferences affect different classes of people, for instance, the uneducated have a predilection for "loud" colours. Tawdry and highly coloured posters appeal to the rustic mind, soft colours, such as blue or green, if used in combination, will frequently fail to arrest the attention of the so-called "country bumpkin." Factors such as are here enumerated have to be taken into consideration by the hairdresser when arranging his window display.

### DETAILS OF WINDOW DISPLAY

Window display is undoubtedly a difficult art, strict attention to detail being necessary to secure the correct position and angle of each article displayed, also the proper amount and the position of the lighting so as to compel attention, and the introduction of suitable fittings to show the principal display to advantage, should be well thought out.

Where a curved window is used the question of suitable lighting will be found to be entirely different from that used to advantage with a flat front, and, similarly, where the street is wide or the premises are opposite a street entrance it will often be necessary to block out the high-light by means of a deep valance and to arrange indirect artificial lighting.

Where electric signs, moving figures or signs in striking colours are employed, these should be set deeply in the window, when, with the additional use of a strong light centred on to the display and on a uniformly dark ground, a very striking result may be obtained.

It is important that not only should the products displayed be changed frequently, but the character of the window should be altered. A new interest is created if the shape of the floor is changed by the use of back-screens, which are furnished with tasteful mirrors. In this connection a special paper has recently been produced by a photographic process which is an imitation of, and practically indistinguishable from, oak, mahogany, teak, and walnut parquet, and which will serve to secure the necessary changes in the character of the window space. The borders of mirrors and other woodwork can be covered in this way so as to maintain the character of the entire display.

Whatever announcements are displayed, they should be of the best possible style, the best is not too expensive considering that these help to influence the public as to the character of the business. A fresh, tasteful window will create the impression of careful attention and good workmanship.

At the same time, it is always advisable to display a price list, since the best dressed window might tend to defeat its object where the apparent luxury of the

establishment, as evidenced by the display, gives an impression of high prices. The price list may be hand-printed in the style suited to the display or, where the business is in a high-class district, magnet letter signs could be used. The letters, which are coloured in old gold, are arranged on a steel ground which can be framed in Louis XVI, Adam, or other styles, and with the assortment of characters obtainable all types of announcements can be set up in a few seconds.

The actual goods displayed, of course, will depend on the district, the class of person to be catered for, and the extent of the services which the business can offer. Assuming that the business makes a speciality of tinting and permanent waving, examples of the work should be displayed, care being taken that the mode of waving is the one preferred in the district.

Various figures should be dressed according to the styles demanded, and examples of tinting and waving, with display cards of the methods used and the range offered, should be shown. A great attraction is to arrange a wig of fair hair with sections tinted in various colours, the tinted sections being waved. The tinting must actually be done on the wig and not by making the wig of various tinted sections, as the latter practice would not be a straightforward suggestion. A display card should be used drawing attention to the manner of treatment, since it has often been considered that tinted hair cannot be permanently waved in a satisfactory manner. By exhibiting such a figure the proof is convincing, and in actual practice has been found to produce very good business results.

For the display of hair-tinting accessories, the main feature will be those preparations made by the establishment, but whether in liquid form or henna compound, the display must be supported by announcements not only artistic and attractive, but with text sufficiently convincing as to the value of the preparation. Where a compound henna is used, an excellent device is to display a quantity of each colour in glass dishes (or large watch glasses) with a small card announcing the natural effect on the hair, together with samples of hair treated. Alternatively, a display of



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this work could be made by the use of half-head wax figures showing a range of hair colours from blonde to black

To advertise manicure attendance, wax hands showing excellent manicure effects can be purchased at most wholesale houses, and these should be set rather close to the front of the window, posed on a cushion or white lace serviette to give the suggestion of cleanliness

Where wax figures are not available, particular attention should be paid to display cards which should indicate specialized attendance and the extreme care with which such services are carried out

A most attractive advertisement for face massage can be obtained from an arrangement of creams, lotions, etc., grouped below a display card, and a steaming kettle as the centre piece or focal point, the whole display being completed by other cards announcing electrolysis and eyebrow plucking, beauty treatments, etc. Another method would be to arrange a figure before a glass showing the electric light system of steaming and face massage, which can be made most striking by the suitable placing of electric lamps

The question of continuing the display after closing

hours is one for the consideration of the individual owner. A single "spot-light" could be suitably arranged to direct attention to the most important item of the display, and with the time-meter system the display would cease automatically at an hour previously determined

The window should never be crowded, nor should goods that "clash" be placed in juxtaposition. The most artistic and effective display is that where one or two lines are given prominence. The "solus" method of display is essential where new lines are concerned. Thus the attention of the public is directed to one particular article without undue comparison with other lines. As a slight departure from the solus method, a policy of contrasts is recommended, that is to say, the articles, or lines, featured are shown in contrast (e.g. a solus display of a hair lotion contrasted with a display of a depilatory). Colour contrasts, if carefully done, are also useful as a "pull."

Where a tobacco, or any other more or less diverse trade, is carried on in conjunction with the hair-dressing, the window should be divided, since not only does the display become confused and unattractive if this is not done, but the mixing of such diverse products reduces the selling powers of each commodity

## PRICES AND TICKETS

No discussion on sales, advertising, and window dressing would be complete without some reference to prices and price tickets. Ignoring the factor of Purchase Tax, the retail price of any article is necessarily determined by its cost price, plus a percentage of profit. The percentage of profit obtained depends upon several factors, namely (a) the nature of the article sold, (b) the nature of the district in which the shop is situated, (c) competition, either local or general, and (d) overhead and general establishment charges

With reference to (a), such articles as furniture, jewellery, or furs, carry a profit of about 50 per cent of the selling price. The lines generally stocked by the hairdresser, fancy goods, perfumery, cosmetics, brushware, and the like, usually carry a profit of  $33\frac{1}{3}$  per cent of selling price. For example, if a particular article cost 8d., its retail price would be 1s. =  $33\frac{1}{3}$  per cent, or one-third profit. Since the 1914-18 war there has been, however, a reassessment of values in retail trading, due mainly to intense competition and mass production, so that many hairdressers now work on the basis of a 25 per cent profit. Tobacco and cigarettes show a very much smaller profit, trading in these lines is, however, worth while because of the quick turnover—small profits, and quick returns

It is always important that the hairdresser should base his prices upon a definite percentage of profit. He would be unwise to exceed  $33\frac{1}{3}$  per cent or to fall below

25 per cent profit on his general lines, P A T A lines excepted. The retail prices of the latter proprietary goods are fixed by agreement, and, as such lines are well advertised, a slightly lower margin of profit is more than counterbalanced by the bigger sales due to a free advertisement. Thus the average profit on all other lines should work out at approximately 29 per cent.

The best policy for advertisement and display is that of *prices must be plainly marked*. Each line should be priced whether on display in the window or inside the shop. Each article, excepting proprietary lines of which the price is universally known, should bear the retail price and the cost price. The retail price, of course, is shown in plain figures, but the cost price, being merely for the vendor's use, is in code (a suitable code is given in Section XX, Organization, page 604). A gummed label, or tab, can be used for this purpose, or, on those articles where it is impossible to affix such a label, a tie-on tag is recommended. Thus the label or tag will bear obversely and reversely two prices, for example, cost price N/W, retail price 2s.

It is also important and desirable that, especially for window display, there should be a *ticket colour scheme*. Nothing tends to spoil a good display so much as a mixed assortment of price tickets. The hairdresser should keep a range of tickets in stock always. For example, black prices on gold tickets in ranging



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prices from 1d to 1s or 6d to £1, or neat white rectangular tickets with black or red prices marked thereupon may be used. Each ticket should be neat but large enough to be seen without eyestrain. The colour of the price tickets, other notices, labels, etc., should conform to the general colour scheme of the display. Soiled tickets should never be displayed. It is more economical in the long run to scrap soiled and damaged tickets and to procure and use a fresh supply. The use of bad or dirty tickets tends to depreciate the value of the goods on show and to deter the sale of them.

In addition to price lists, notices, and price tickets, it is essential to give point to window displays by using "pointers," or legendary devices, seasonal and otherwise, variously and appropriately shaped, and worded tickets—for example, "YULETIDE GIFTS," "SPRING MODES," "THE VOGUE," "DRESSING-TABLE GIFTS," "PREPARATIONS FOR THE HAIR," "THE CREAM OF BEAUTY," etc., etc. Such devices, if appropriately and tastefully arranged in relation to the *tout ensemble*, tend to give point to special lines and services. Moreover, if nicely shaped and coloured, these pointers cannot fail to arrest the attention of the public.

## SECTION XXIII

### DESIGNING AND FITTING HAIRDRESSING SALONS

A HAIRDRESSER about to commence in business for himself has to consider one of two alternatives (1) Shall he open an entirely new business? or (2) Shall he purchase a business already established? Both these alternatives will necessarily involve the outlay of considerable capital, but in the case of an entirely new business the extent of the outlay will depend upon several important factors (a) The class of business to be undertaken, (b) Whether ladies', gentlemen's, or both, (c) The type and needs of the particular town or district chosen, (d) The ambitions of the prospective proprietor himself, (e) Whether the premises are new or old

If the hairdresser favours the purchase of an already established concern he will also have to consider several important, but slightly different factors, such as, for example (a) The class of business already created, (b) The type of premises already used for the business, (c) Whether such a business is capable of development and extension, (d) Whether the business is actually, and potentially, worth the price asked for it

#### The Need for a Plan of Operation

The prospective proprietor as he visualizes the problem which necessarily confronts him as he enters upon his new business experience is faced at the outset with the question of the design, fitting, and general furnishing of the establishment. If it is an entirely new business he will be able to fit it up according to his own tastes and the requirements of the district. He is fortunate in having, as it were, a clean slate upon which to work. The only possible limitation is the important one of capital outlay. But the hairdresser who buys an established concern is somewhat limited by the fact that the concern has already been designed and fitted. It may happen, and this is frequently the case, that the place will need refitting to bring it up to date, and more in accordance with modern ideas.

These remarks apply not only to those hairdressers who contemplate entering into proprietorship, but equally to those who are already well established. The existing proprietor, as well as the prospective proprietor, must inevitably consider, from time to time, the need for refitting, developing, and extending his business.

Before a new salon is designed or new fitments or fresh equipment are installed, it is important that a plan of operation be first prepared. Therefore, before

passing on to more detailed information regarding designs and fittings of hairdressing salons, it is necessary to consider the plan of operation.

The first consideration, but not necessarily the greatest in order of importance, is the question of finance. The business man must, of course, "cut his coat according to his amount of cloth," but, on the other hand, fitments and equipment must be considered *mainly as an investment* and not as an expense. Even though a small amount of capital can only go a small way, yet rightly spent, it may bring back a considerable harvest. Many factors enter into the proper pay-out of capital, for example, money will be thrown away if the salon is inadequately fitted, or, again, if it be over-fitted and likely to accord ill with the requirements of the district. The temptation to spend money disproportionately is all too frequently yielded to by the inexperienced business man; the whole plan of equipment must be in proportion. For example, for a small hairdresser to spend, say, £75 on a cash register till, and in consequence skimp more essential fittings or to provide meagre sanitary arrangements, would be foolish. It is to be feared that many tie up relatively large sums of capital in this way, and consequently there is nothing adequate left for the essentials of the particular business.

Salons can be designed and fitted tastefully and hygienically with a relatively small outlay, provided sufficient consideration be given to quotations which should, in every case, be requested from several firms before the actual fitments are decided upon. Moreover, the plan of operation should include appropriate colour schemes, so that the general appearance of the establishment is suitable and pleasing. Both the external and internal decorations should, of course, be in accordance with the general fitments and equipment.

Fittings and equipment are more than an expense, they are, rightly considered, an investment—as much an investment as a bond or any other security that returns interest. In any big enterprise, a factory, a railway, road transport, and real estate and buildings are charged to *capital account as investment*, as also are the machines, equipments, and permanent fixtures. The money expended on these things is charged to the capital account as investment because it has a permanent value and an earning power.

No business can succeed unless it is kept up to date, and money cannot be made unless money is spent. There is, of course, a limit to proper expenditure for

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ittings and equipment Up to the point of actual utility any new fitting or fresh equipment is a sound investment, depending upon the situation of the business and the class, or type, of trade done The amount of style and elegance appropriate, or necessary, is a matter for individual judgment, and will necessarily vary in different localities and with different conditions But it is safe to say that good quality, durable, efficient, and up-to-date equipment is a sound purchase in any circumstances When the hairdresser invests in this way he is putting his money in a purchase that helps him to make more money

Many business men now set up a depreciation account, or a sinking fund, by means of which a special fund is built up, and thus old and out-of-date fittings and equipments can be discarded and replaced with modern material at frequent intervals The hairdresser would do well to create a special fund of this character, and so be able to buy new equipment from the money earned by his old fittings

### Fitting a Hairdressing Establishment and What it Involves

To design, fit, and equip an up-to-date hairdressing business includes more than merely fitting the salons, important as the fitting of these undoubtedly is

*First.* There are the premises, or the outside shell of the place of business to be considered, for the actual business itself it is usually sufficient to employ only the rooms on the ground floor The living apartments, or house above the shop premises, are beyond the scope of this book

*Second.* The shop-front, this is a factor of paramount importance to the business

*Third.* The front shop, or counter department, which portion is often also used by ladies' hairdressers as a reception room

*Fourth.* The salons, gentlemen's, ladies', or both, and, in larger establishments, may be, a special room for children's hairdressing

*Fifth.* The workroom, laboratory, and storeroom; often one room will serve the threefold purpose of this essential accommodation

*Sixth.* The necessary offices and sanitary conveniences

It is necessary at this stage to digress somewhat in order to emphasize the special needs of the modern public. The modern client is a discriminating individual, a factor of importance in every kind of business The old-fashioned front parlour type of barber's shop, with its portable jug and basin, its stodgy armchair and insanitary appurtenances, is, fortunately for every one, a thing of the past.

The tremendous impetus given to ladies' hairdressing during the past few decades, has given rise to a different and better type of establishment.

This improvement is not peculiar to, neither has it been restricted to, ladies' hairdressing salons Owing principally to the introduction by large firms and multiple stores of super-salons catering for both sexes, the gentlemen's salons have also generally improved in style and character The modern hairdressing establishment is incomparably better than the salons commonly found, say, thirty-five years ago The public expect, and rightly so, nicely fitted rooms in which a standard of efficient workmanship and good service is maintained The hairdresser who fails to comprehend the rapid strides made, not only in the technique of his profession, but also in the fitting, equipment, and general environment of the modern establishment, will soon be out-distanced by his competitors

### Details of Designs and Fittings

For the better understanding of the subject here under review, and for a proper appreciation of what is connoted by the term "Designs and Fittings," it is advisable here to commence with the front of the establishment, and then, dealing with the various items in turn, to work back through the shop to the salons and their equipment, and so on

### The Shop-front and Forecourt

The shop-front serves more than one useful purpose. Primarily it exists for the effective display of the goods or wares vended by the particular establishment It also provides light to the shop behind it, and is generally included in the scheme of ventilation If well conceived, it adds to the beauty of an establishment, gives tone, acts as a pointer and an indication of the manner and class of business done inside In addition to all these attributes, a well-designed shop-front gives a balance and a finish to the whole business premises

The modern shop-front is so conceived that the maximum of display space is secured For example, given a small frontage, say, a 12 ft span, it is possible by an ingenious apportionment of the area and a proper arrangement of plate glass to secure a "front" of from 20 ft to 24 ft of display space This increase of display space is of paramount importance, so much is this factor realized nowadays that shop-fitting experts have evolved a particularly light type of window frame By discarding the old-fashioned, cumbersome window frames much extra and valuable space has been secured Thus the difficulty of providing reasonable space for window inspection by the public may easily be surmounted An exceptional amount of space can be secured by departing from the older flat, flush-with-the-street-line type of window, and adopting the recessed lobby, the oblique, the splayed, the saw-tooth or the concave shop-front. Or,

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if circumstances permit, the deeply set, arcaded shop-front can be adopted

It may be impracticable, for reasons of space, to set back the shop-front from the recognized street, or building line, in order to obtain an exclusive forecourt. The hairdresser, therefore, would be well advised to provide extra forecourt room by adopting, where possible, the recessed lobby.

If any of the basement be used for a gentlemen's salon, or for workrooms, etc., it will be necessary to employ pavement lights so as to allow for the infiltration of a goodly amount of daylight. These pavement lights may not be possible on the pavement itself, therefore a recessed lobby, or to be more exact, the forecourt of it, may have to be floored by a non-slip arrangement of tiles and lens-pavement lights. Alternatively, stall-board lights may be inserted in the window stall-riser. Also the top and bottom of the window frame may be used to secure ventilation for the inside shop and salons. It is always advisable to obtain the services of expert shop-fitters to construct the shop-front, they will contrive the best window scheme possible with a given set of circumstances.

Fig 538 is a striking example of a shop-front which is ambitious and modern in its conception. This shop-front of Messrs Harrison, of Sheffield, is futurist in design, the windows are stalled and surrounded by black alabaster glass, the metal-work, window, and canopy are toned in a distinctive shade of green. The fascia and lettering are contrived in a durable metal known as "Staybrite". The whole conception is at once artistic, attractive, and utilitarian. We are indebted for the inclusion of the illustration of Messrs Harrison's establishment to Messrs Osborne, Garrett & Co, Ltd, 51 Firth Street, London, W, who carried out both the internal and external fittings of this up-to-date hairdressing establishment.

Fig 539 is an illustration of Mr. E. W. Gale's premises at Bournemouth. It will be noticed that alabaster is a predominant feature, whilst the position of the name on the deep fascia and the lighting arrangements render a striking and pleasing effect. This shop-front was installed by Messrs R. Hovenden & Sons, Ltd, 29 Berners Street, London, W.1, by whose courtesy the illustration has been included.

Fig 540 is another splendid example of an ultra-modern shop-front, showing a flush-to-the-pavement front with light window frames and rounded plate-glass recess windows in the lobby, giving extra display room, yet a sensibly sized entrance to the establishment. For this illustration we are indebted to Messrs Osborne, Garrett & Co, Ltd., who were responsible for both the interior and the exterior fittings of this establishment. A close-up view of this shop-front is

illustrated in Fig 542, showing how the shape of the windows lends itself to effective display.

### The Front Shop or Reception Hall

Passing through the front entrance into the first apartment, or front shop, the client naturally expects this department to be in accordance with the style of business suggested by the outside display. For a purely ladies' hairdressing business, however, the front shop usually serves two purposes, sometimes three. It is, of course, the place for storage, display, and sale of goods. It may also be used as a reception hall, or place, wherein the many clients who have made appointments, are welcomed. Or, again, it may additionally be used as a waiting room for clients who are to be attended to. In the olden days the front shop was usually a spacious apartment containing a heavy counter, a plethora of showcases, wall cases, and stock drawers. The modern front shop, however, tends to be more sparsely fitted. The old-fashioned plan and heavy counter is not now used, the wall cases and the stock drawers are usually lighter in type. The whole appearance of the front shop should be tasteful and dainty and appealing. Goods on sale should be well and artistically set out, and the general display calculated to attract the client.

The counter should be glass fronted with a display case surmounting it, the rear of this fitting should be fitted with drawers for the purpose of holding small lines of stock. A cash desk, or preferably a receptionist's combination and desk display case should be positioned near the entrance. Modern reception, or cash counters are fitted with an electrical signalling apparatus by means of which the receptionist is able to control the "turns" in and out of the cubicles. For example, if there are six cubicles and six assistants, each cubicle chair is numbered, the assistant being given a like number, the receptionist is enabled by means of the latest apparatus to follow the progress of the work in hand in a given cubicle. When a "turn" is finished the assistant touches a switch which informs the receptionist that, say, No. 5 cubicle is ready for the next client. Also a slow, or negligent assistant may, by means of this signalling apparatus, be given a timely reminder that he is required to get a move on.

As each assistant becomes disengaged, and provided no further clients are waiting, he hands a numbered disc to the receptionist, who, when this particular assistant is again required, hands it back to him. Thus, if disc No. 4 is not in its proper slot it indicates that No. 4 assistant is engaged, and so on.

If the front shop is used as a waiting room, or if a separate room is set apart for this purpose, it is essential that it be suitably furnished. There should be a nice carpet on the floor, a sufficiency of easy chairs, some

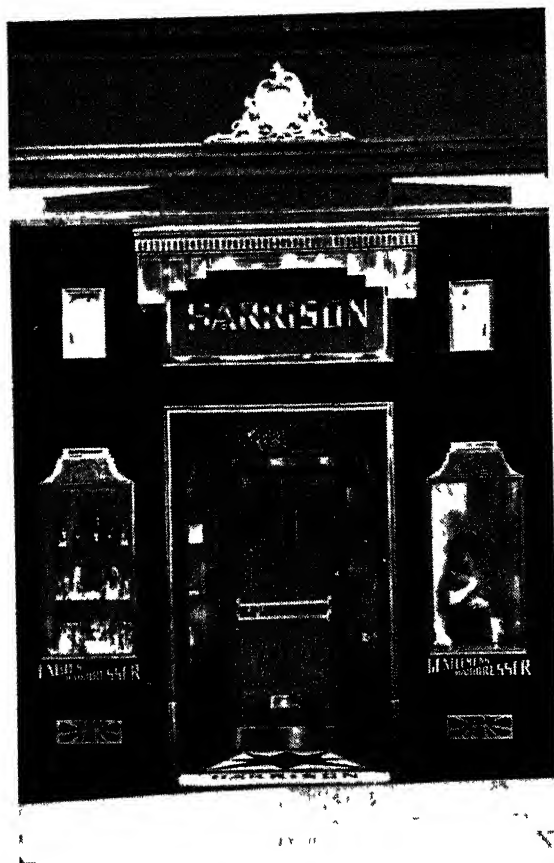


FIG 538 EXAMPLE OF ULTRA-MODERN SHOP-FRONT  
CONTRIVED IN BLACK ALABASTER GLASS AND  
"STAYBRITE" METAL-WORK



FIG 539 A WELL-LIGHTED SHOP-FRONT WITH A  
DEEPLY-RECESSED WINDOW WHICH PROVIDES AMPLE  
SCOPE FOR DISPLAY



FIG. 540. ANOTHER STRIKING EXAMPLE OF AN ULTRA-MODERN SHOP-FRONT



FIG. 541. A LADIES' HAIRDRESSING SALON, SHOWING THE ARRANGEMENT OF THE CUBICLE SYSTEM



FIG. 542. A CLOSE-UP VIEW OF THE SHOP-FRONT SHOWN IN FIG. 540, ILLUSTRATING HOW THE WINDOWS LEND THEMSELVES TO EFFECTIVE DISPLAY



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small tables with ash trays provided thereon, a supply of current periodicals, a railway guide, a telephone directory and, most important of all, a telephone. The telephone, which should also be for the use of the clientele, is an essential appurtenance in any modern establishment. The whole apartment should be comfortable, restful, and in every way contrived so as to relieve the tedium of waiting.

Frequently, owing to the exigencies of space, the cubicle corridor is arranged as a waiting room, or, as in the case of many of the large gentlemen's salons, a space is reserved in the centre of the room for this purpose, the operating chairs or cubicles, as the case may be, opening out on to this area. Fig 553 shows a photograph of the combined waiting room and reception hall of Messrs Bobby & Co, Ltd, multiple store, Southport, designed and fitted by Messrs H E Jarvis and Co, Ltd, London, W. Fig 554 shows the up-to-date reception room at Mr E W Gale's premises at Bournemouth, designed and fitted by Messrs R Hovenden & Sons, Ltd, London, W. In Fig 545 is shown a modern vestibule installed by Messrs H Serventi, Ltd, to whom we are indebted for the illustrations.

### Ladies' Hairdressing Salons and Cubicles

The entrance to the Ladies' Department usually leads directly out of the front shop, except in establishments where both ladies' and gentlemen's departments are carried on. In the case of a combined business of this character there should be separate and distinct entrances to each department. Dealing with the ladies' salons first, these usually take the form of a run of private cubicles. The cubicle system is now almost universal in connection with ladies' hairdressing. This system, which has the advantage of privacy of attendance, is preferred by the client to the older system of a general salon wherein many ladies were waited upon simultaneously. The various operations under the old arrangements were visible to each and every client, and sensitive clients were therefore chary of visiting such establishments.

Cubicles should be self-contained apartments, either curtained or partitioned off, and each completely fitted with a basin, a chair, waving apparatus, drying apparatus, and a separate hot and cold water supply. The most suitable material for making inexpensive cubicle partitions is undoubtedly a specially constructed panelling which may be obtained in the form of ready-to-fix screens. The frames of these are usually made from 1½ in. deal, the lower sections are moulded and framed up with plywood, whilst the upper sections are usually supplied with a special kind of translucent glass. The front of the cubicle sections is provided with corniced exten-

sions, or wood rails about 2 ft 8 in long, thus an over-door is formed from which curtains may be suspended, or, better still, light doors may be fitted to the cubicle fronts. The woodwork is afterwards enamelled in an appropriate colour, say, white, light blue, mauve, or pale green.

For the high-class salons a more expensive style of cubicle may be fitted. Artistically grained veneer panels can be obtained in colours to conform with the general scheme of decoration and fittings. Figs 541 and 551 show the effective use of such panels in a cubicle system installed by Messrs R Hovenden & Sons, Ltd, at the premises of Messrs Morants, Ltd, Southsea. It will be noticed that, although the panelling is simple in conception, it adds considerably to the decorative charm of the salon, and, at the same time, ensures that complete privacy is maintained. Or the cubicle sections can now be obtained in alabaster glass, sheet metal, or some other patent material. These cubicles are usually specially designed and coloured in mauve, blue, green, red and black, silver and black, or vari-coloured, or designed so as to give a sunrise effect. The mirrors, fittings, and general equipment should, of course, harmonize with the complete scheme of things.

Each cubicle is fitted with a shampoo basin which should be of the pedestal type, and the basin itself should either be oval, or preferably, kidney-shaped.

The cubicle dressing chair, which should be comfortably placed and, preferably, of the half-cup pattern, is an important item. These chairs are usually upholstered in coloured rex-hide appropriate to the general colour scheme.

An example of a quiet but luxurious cubicle, installed by Messrs H Serventi, Ltd, is shown in Fig 543, whilst a manicure salon, designed and fitted by the same firm, is illustrated in Fig 544.

### The Gentlemen's Hairdressing Salons

To design and fit the gentlemen's salon requires no less care and attention than that indicated for the ladies' department. Before, however, proceeding to deal with the normal fittings of the gentlemen's salon it is necessary to say something about the cubicle system as applied to gentlemen's hairdressing. The cubicle system for ladies' salons is comparatively of recent origin, but it is, nevertheless, now almost universally adopted in every country. Whilst, on the other hand, the majority of gentlemen's salons are at present of the general or open type, there is a movement towards the establishment of the cubicle system for men.

### The Cubicle System for Men

This system, which is rapidly being adopted in America, and which is known there as the individual



FIG 543 AN EXAMPLE OF A QUIET BUT LUXURIOUS CUBICLE BY MESSRS H SERVANTI, LTD



FIG 544 A MANICURE SALON BY MESSRS H SERVANTI, LTD



FIG. 545 A MODERN VESTIBULE BY MESSRS. H. SERVANTI, LTD

## THE ART AND CRAFT OF HAIRDRESSING

booth plan, is finding great favour in this country. The old-fashioned open salon has the grave disadvantage of constant publicity, that is to say, the waiting clients are able to observe the nature of the attendance or treatments given to the clients in the chairs. There is an entire absence of privacy, and sensitive clients are chary of giving, as sometimes becomes necessary, intimate details of their requirements. Or, maybe, they fail altogether to impart important information as to, perhaps, a disease of the scalp or skin. There is sometimes a need for a consulting room similar to that of a doctor. Moreover, no private treatment of hair troubles (by high frequency, suction cups, etc.), is possible, however necessary it may be, if the salon is an open one.

### The Open or Public Salon

The main features of the typical gentleman's salon are—superficially at least—generally well known and appreciated (See Fig 546). But, as has already been indicated, the modern client looks for something better than the older types of haircutting rooms. Fitting up an open salon, in contradistinction to the cubicle plan, presents a difficult problem to the hairdresser. Cubicles may be placed in any sort of order and odd spaces may be utilized, a long, narrow room may be more easily adapted to the cubicle system than for the purpose of an open salon. Whether the room space be long and narrow, broad and low, or square and high, matters but little if cubicles are contemplated. The provision of small apartments within a larger one destroys almost entirely the conception of the original apartment. But when an open salon is contemplated all sorts of problems arise, available space, dimensions, and shape of the room to be fitted, each of which aspects has an important bearing upon the nature and style of fittings to be employed. A low ceilinged apartment, for example, will require to be decorated and fitted so as to suggest loftiness. On the other hand, an exceptionally high and, perhaps, narrow room will require to have its height toned down lest the effectiveness of even the best fittings be marred or lost in the sense of bad proportions.

The secret of success in design and fitting a salon lies in making the best of the premises at one's disposal. To copy slavishly a well-known salon, perhaps that of a neighbouring competitor, is a mistake often made. Only the broad principles of the fit-up of the best salon should be imitated. These broad principles may, of course, be adapted to suit the premises under consideration; this is where the art and skill of the designer comes in.

Presuming, for the sake of example, that a hairdresser is faced with the problem of fitting up a long, low room for the purpose of a gentlemen's hairdressing open salon, it is possible to make an apartment of

this nature look lofty by means of careful design and decoration. Obviously, the first thing to avoid is the style of fitment that looks well in a lofty apartment. To achieve the illusion of height, all horizontal lines should, as far as possible, be avoided. The ceiling should be painted or distempered either in cream or white, but if a frieze is decided upon this should be distempered in a different colour. The frieze rail, or picture rail, is placed not more than 10 in. below the ceiling, and the space between should be shaded with a suitable colour and one appropriate to the general colour scheme. Alternatively, this space may be papered or stencilled with an artistic frieze pattern.

Usually the walls of a gentlemen's salon are almost, if not completely, covered with wall cases, mirrors, etc. Overcrowding of this kind should be avoided, as in a low room it is anomalous to arrange the fitments so that they form a long, unbroken, horizontal line. The fitments should, therefore, be broken up into groups, or better still, the "solus" style of basins and mirrors should be employed. This will leave a vertical space of wall between the fitments, and these spaces will be emphasized if perpendicular wall cases and mirrors are used. All mirrors and showcases should tend towards having length and height, rather than depth and breadth. Also, if space permits, the installation of island salon basins and showcases will help to give the required appearance of loftiness. The necessary decorations in the spaces between and over the fitments have to be specially studied, for example, in some low rooms (such as basement salons) a frieze may be anomalous, and should not be employed. If the wall spaces are papered, the pattern of the paper should be one well marked with vertical lines upon it, alternatively, a small diaper-patterned paper in squares or cubes will be found to suggest the appearance of height, especially in those rooms where very little wall space is left after the fittings have been secured.

Skirting board is best omitted and a small concave bead substituted, the plaster of the wall being taken right down to this. This obviates the collection of dust, hair, and fluff. If the paper or distemper is of a light pattern it is a good idea to allow a margin around the floor edge nearest the walls, which space should be painted a light tint to match the walls. If the foregoing hints are observed a low-ceilinged room will appear more lofty and imposing in appearance than will be the case should such points be neglected.

On the other hand, the hairdresser may be fortunate enough to have a lofty, square room, in which event care must be taken to transform it into a cosy, homely, and inviting apartment. Nothing repels so much as a large, cold, barn-like room devoid of comfort, however expensive the fitments employed may be. It may be necessary, however, to preserve the imposing and stately nature of the original apartment, in which



FIG 546. BUSY GENTLEMEN'S SALON, OPEN TYPE  
Note electrical haircutting machine being used

*Photograph reproduced by Messrs Eitinger et Cse, Hatton Garden, London, E C*



FIG. 547 AN EXCELLENT EXAMPLE OF AN ULTRA-MODERN GENTLEMEN'S SALON

## THE ART AND CRAFT OF HAIRDRESSING

event it will be unwise to severely attenuate the apparent height of the room. But it is essential that all showcases, mirrors, and basins should be substantial in style and size. The mirrors and cases should be



FIG 548 THE REGENT STERILIZER  
By courtesy of Messrs. R. Hovenden & Sons, Ltd

heavily beaded and corniced, and long runs of shampooing basins may be, with advantage, employed in large, lofty rooms. The frieze should be moderately deep and boldly patterned. If wall-paper is used, it should be of a bold and well-defined pattern—if desired an embossed or relief-patterned paper may be used with good effect. Such a room, however, may be rendered more homely and snug by apparently diminishing its height. Contrary to the disregard of horizontal lines previously advised for the low room, it is here necessary to taboo the perpendicular and plan in horizontal and smaller proportions. The frieze, which is such an important factor in matters of increasing or diminishing the height of a room, should here be very deep. It may be necessary to make this from 20 in. to 24 in. in depth. The frieze rail, or picture rail, should be broad and heavy and deeply moulded. The frieze should be decorated in a

suitable tint and well stencilled. For example, a cream background would carry most effectively a design heavily stencilled in bronze-blue, or a suitable green.

The wall space between the frieze rail and the dado or chair rail (the latter is most necessary in a lofty room) should be tinted slightly darker than the frieze itself. The space between the chair rail and the skirting should be again a tone darker than the space above. A fairly deep, but plain, skirting is here desirable, and should be decorated appropriate to the general colour scheme. The problem of floorcloth for a much frequented apartment is a grave one. In any case the pattern of the linoleum should not be "loud" or "jazzy." A tile pattern, or rush design, will be found most effective, and the colour must accord with the general scheme of things. Red and cream, or a black and white tile pattern is advised, or grey and black, or three shades of green nicely graduated and arranged, make a good effect for a floor covering. It is of course, essential that only good quality inlaid linoleum be employed, cheap floorcloth is dearer in the long run. Patent flooring is sometimes employed, but, whilst durable and sanitary, this form of flooring is usually cold and cheerless. Many modern salons are furnished with an expensive rubber flooring, which,

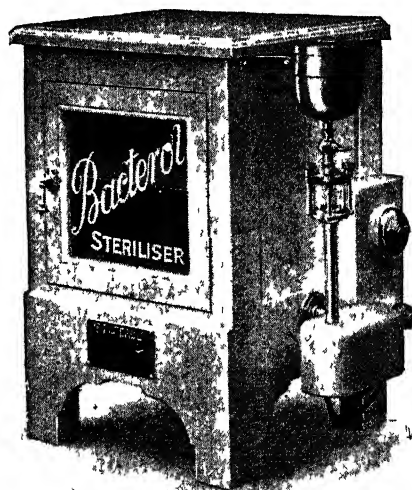


FIG 549 THE BACTEROL STERILIZER  
By courtesy of Bacterol, Ltd,  
435 Strand, London, W C 2

however desirable it may be for the purpose, is far too expensive for the average hairdresser.

### The Ultra-Modern Gentlemen's Salon

Fig. 547 is included as an example of the fitment of the ultra-modern salon. The neat and orderly arrangement of the various fitments is noteworthy, whilst the chromium-plated chairs and the simple but striking colour scheme produce an atmosphere of



## DESIGNING AND FITTING HAIRDRESSING SALONS

cleanliness and efficiency. Individual lighting over the basins is also an excellent feature. This salon was fitted by Messrs Osborne, Garrett & Co., Ltd., to whom we are indebted for the inclusion of the illustration. By the courtesy of Messrs Harrods Ltd, Knightsbridge, London, S.W., we are able to reproduce in Fig. 552 a representative photograph of their gentlemen's hairdressing salon. This salon is a splendid example of what use can be made of a large basement apartment. This salon, which is one

are of the now usual pump style, that is to say, they are worked by hydraulic pressure, the client is thus enabled to assume almost any position from the upright to the recumbent. These chairs, which are of American pattern, are, however, British made, and are

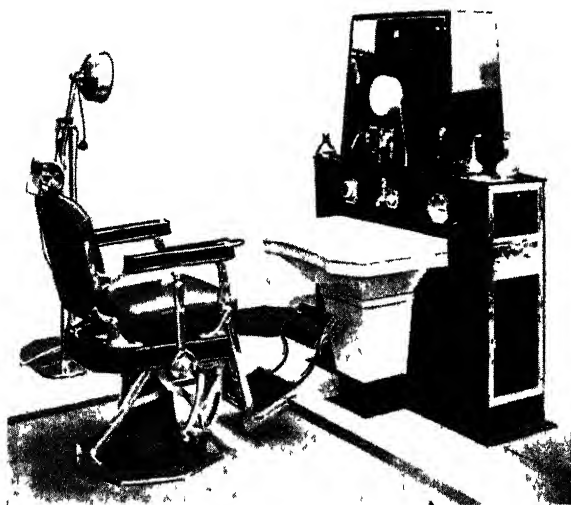


FIG. 550. SHOWING A CLOSE-UP VIEW OF AN ISLAND BASIN FITMENT WITH CHAIR COMPLETE, AT MESSRS HARRODS, LTD., KNIGHTSBRIDGE, LONDON, S.W.

of the largest, and perhaps the most up to date of any in Europe to-day, contains twenty-four chairs and twenty-four basins. The illustration gives a good idea of the ambitious nature of the fitments. Fig. 550 shows an "island" basin with chair, etc., complete. The apartment is fitted dually with runs of basins along the side walls and "island" basins appropriately distributed over the central space of the salon.

The basins are oval in shape, sunk into an oblong porcelain pedestal fitment. The basins are fitted to specially constructed stands which are faced with black alabaster glass. Display cases are contrived at appropriate places in these stands, the edges and panels of which are fitted with non-tarnish silveroid metal-work borders. The shampoo taps, roses, and flexible tubes are also made in the same silveroid material. The tubes and roses of the shampoo fittings are so made that they may be concealed after use by the simple expedient of thrusting the flexible tubes back flush to the main fitment. There are four capacious hot towel steamers, always ready for use, situated at suitable points in the salon.

The shaving chairs are in the latest pattern, and

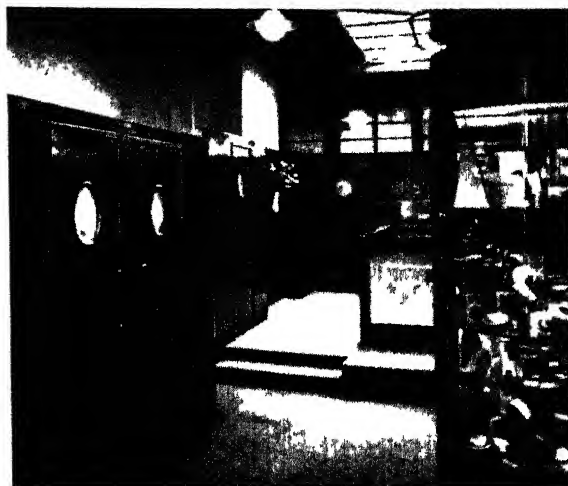


FIG. 551. A CLOSE-UP VIEW OF THE CHAIRS SHOWN IN FIG. 541.

constructed mainly in metal. The seats are upholstered in green, and with the black and silver metal fittings make a particularly effective piece of furniture.

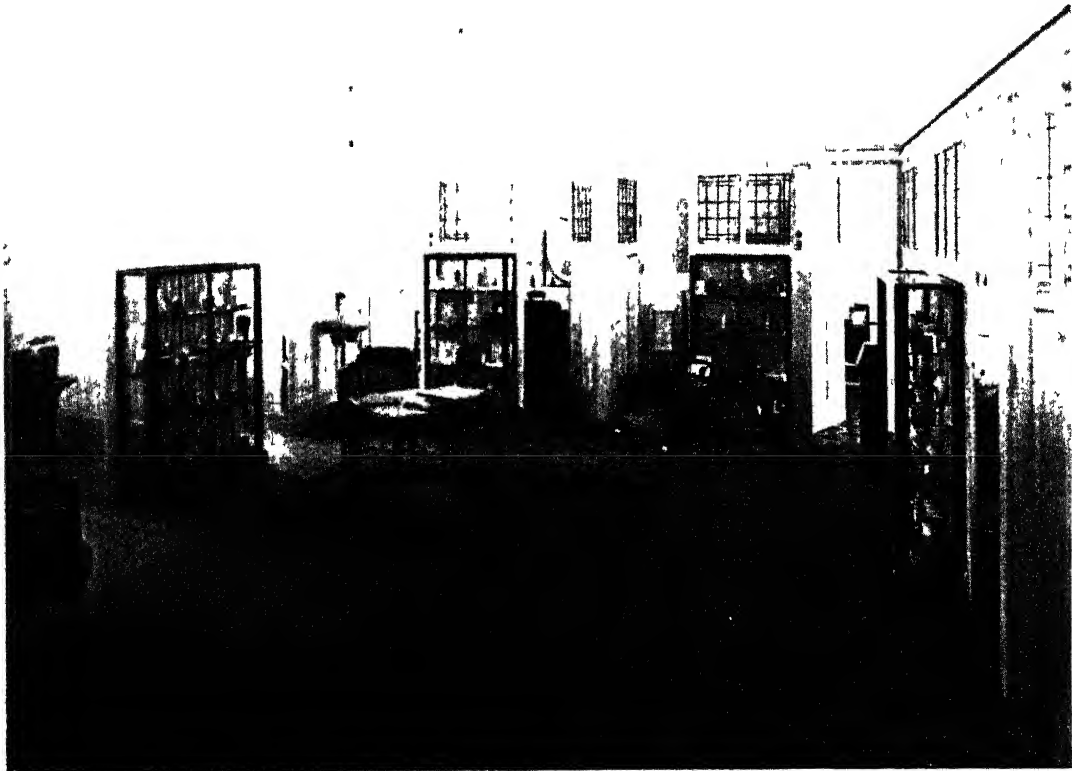
The whole of the plumbing, electrical fittings, etc., is arranged on the conduit plan. That is to say, behind the fitments there is a conduit which is easily accessible, and by means of which any leak or fault may be corrected without an undue disturbance of the fitments or the business.

There are situated at frequent points in the floor



FIG. 552. GENERAL VIEW OF GENTLEMEN'S HAIRDRESSING SALON AT MESSRS. HARRODS, LTD., KNIGHTSBRIDGE, LONDON, S.W.



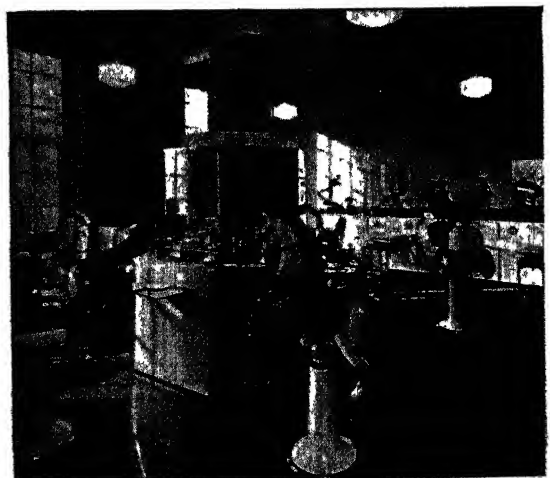


**FIG. 553. SHOWING COMBINED WAITING ROOM AND RECEPTION HALL AND ARRANGEMENT OF CUBICLES  
HAIRDRESSING DEPARTMENT OF MESSRS BOBBY & Co, LTD, SOUTHPORT**

*Photograph reproduced by courtesy of Messrs H. E. Jarvis & Co, Ltd, London, W.*



**FIG. 554. AN EXCELLENT EXAMPLE OF AN UP-TO-DATE  
RECEPTION ROOM**



**FIG. 555. SHOWING THE FINE CHILDREN'S HAIRDRESSING  
SALON INSTALLED FOR MESSRS A. W. GAMAGE, LTD.,  
LONDON**

*Photograph reproduced by courtesy of Messrs. Osborne, Garnett & Co., Ltd.,  
London, W.*

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vacuum boxes into which the hair clippings and dust may be swept. The simple action of opening one of these boxes causes a vacuum, so that the clippings are sucked away at once. The refuse is thus conveyed to a central chamber which permits of easy and frequent clearance.

Around the salon are placed two treatment cubicles, six manicure cubicles, and two chiropody rooms. There is also a service room for the issue of clean linen, etc., and a staff room where the staff may rest between "turns". The staff is controlled and "turns" regulated by means of a signalling apparatus, each assistant being numbered, as also are the chairs.

The floor is covered with a specially prepared rubber covering and a beautifully equipped waiting room or lounge leads directly out of the hairdressing salon.

Messrs Osborne, Garrett & Co, Ltd, 51 Frith Street, London, W, to whom we are indebted for the foregoing details were responsible for the whole of the design and fitting of this salon, which has been done almost completely by means of British materials and patents.

### The Children's Salon

No section on Design and Fittings would be complete without mention of the children's department. The setting apart of a room, or cubicle, especially for the use of juvenile clients is a practice now finding much favour among progressive hairdressers. In America the children's salon is no uncommon feature of the larger tonsorial establishments. Also on the Continent, notably in France and Germany, children's salons are increasing in number. But in Great Britain this aspect of hairdressing service has developed but slowly. For reasons of space, or possibly of finance, few hairdressers trouble to reserve a room for this purpose. There are, however, many indications that attention must be devoted to special salons for children. The environment of the typical establishment, whether it be a ladies' or a gentlemen's salon, tends to frighten the young child. The presence of adults in course of treatment, the large fearsome chairs, the presence of queer gadgets, etc., all go to unsettle the mind of the child. Fig 555 shows the children's hairdressing salon which was installed for Messrs A W Gamage, Ltd, London. This represents the most ambitious effort yet made in Great Britain

towards a complete department for the young client. This apartment, catering for at least a dozen children, was specially designed so as to appeal to the child mind. Horses, motor-cars, etc., moulded upon pedestals, were substituted for the usual and austere type of salon or high chair. It was arranged that for the very young clients boats and smaller motor-cars, rocking chairs, etc., should be placed upon the floor for their amusement, so as to keep their minds off the, to them, terrible ordeal of haircutting.

The walls of this salon were decorated with scenes from Peter Pan, and on the curtains and on the carpets everywhere were painted Noah's Ark animals, tiny green trees, Mr and Mrs Noah, etc. The youngsters' usual dread of hairdressing could be set, once and for all, at rest.

The designing and fitting of this salon was the work of Messrs Osborne, Garrett & Co, Ltd, 51 Frith Street, London, W, to whom we are indebted for the photograph (Fig 555).

Whilst perhaps but few hairdressers may be able to install a complete hairdressing salon for children, it is usually possible to reserve a cubicle for this purpose. If so, a pedestal horse or motor car should be obtained, also suitable toys for the general amusement and distraction of the young clients. The cubicle should be appropriately decorated, and for this purpose nursery wall-papers, containing portrayals of fairy tales, etc., are recommended.

### General Fittings

For details of general fittings, such as various types of basins, dressing chairs, mirrors, showcases, hair-driers, sterilizing cabinets, small implements, and the various appurtenances of the hairdressing salon the reader is referred to the various sections of this work wherein mention has been made of many of these items. The hairdresser will, previous to fitting or refitting his establishment, be well advised to pay a personal visit to several of the hairdressers' equipment specialists and salon fitters. This is the only way to keep pace with the developments of the various fittings and apparatus. These firms are always most willing to make alternative quotations for fittings, and usually undertake the complete fitting of an establishment, including plumbing and decorating.



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